VISIT…

LANZAROTE
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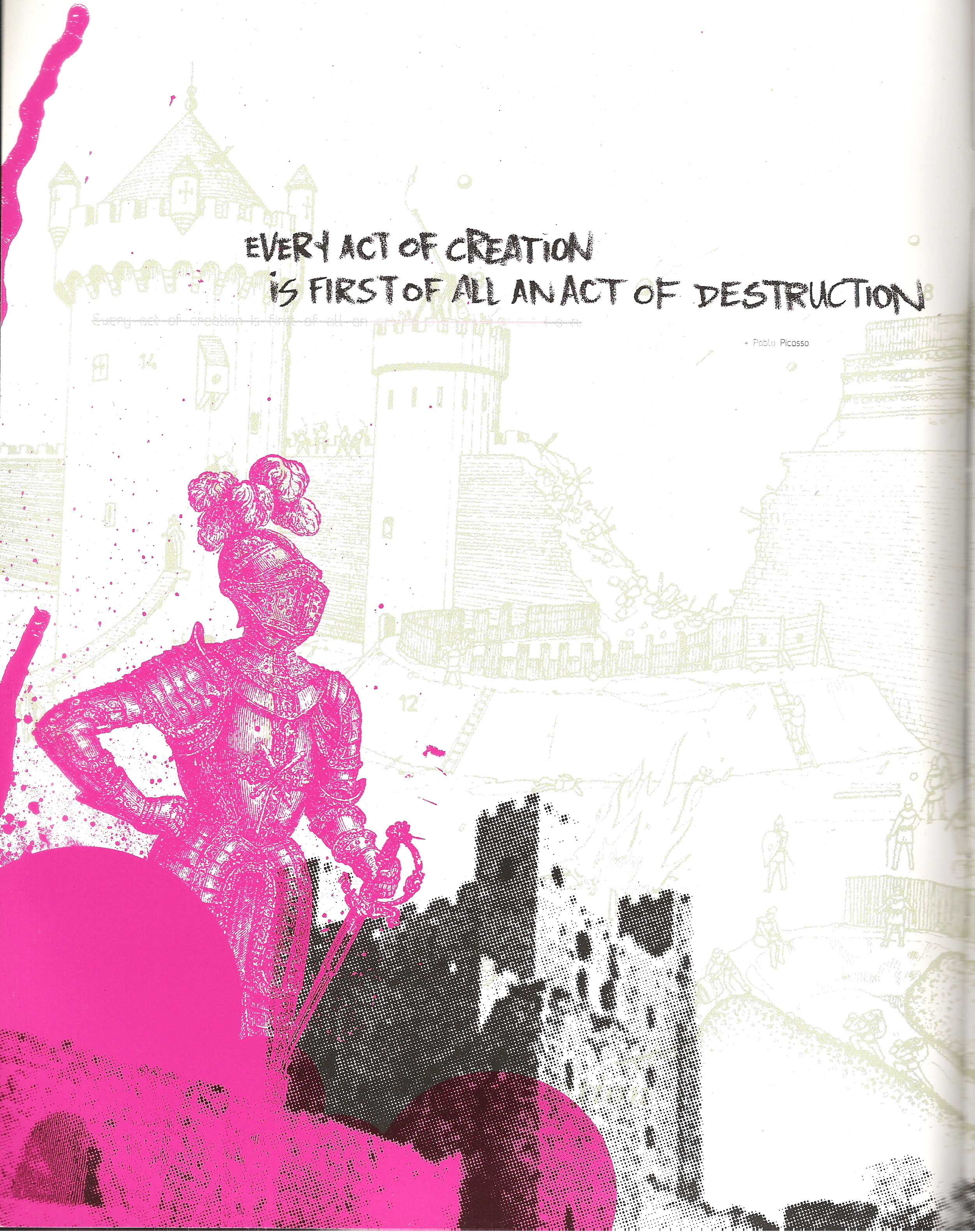
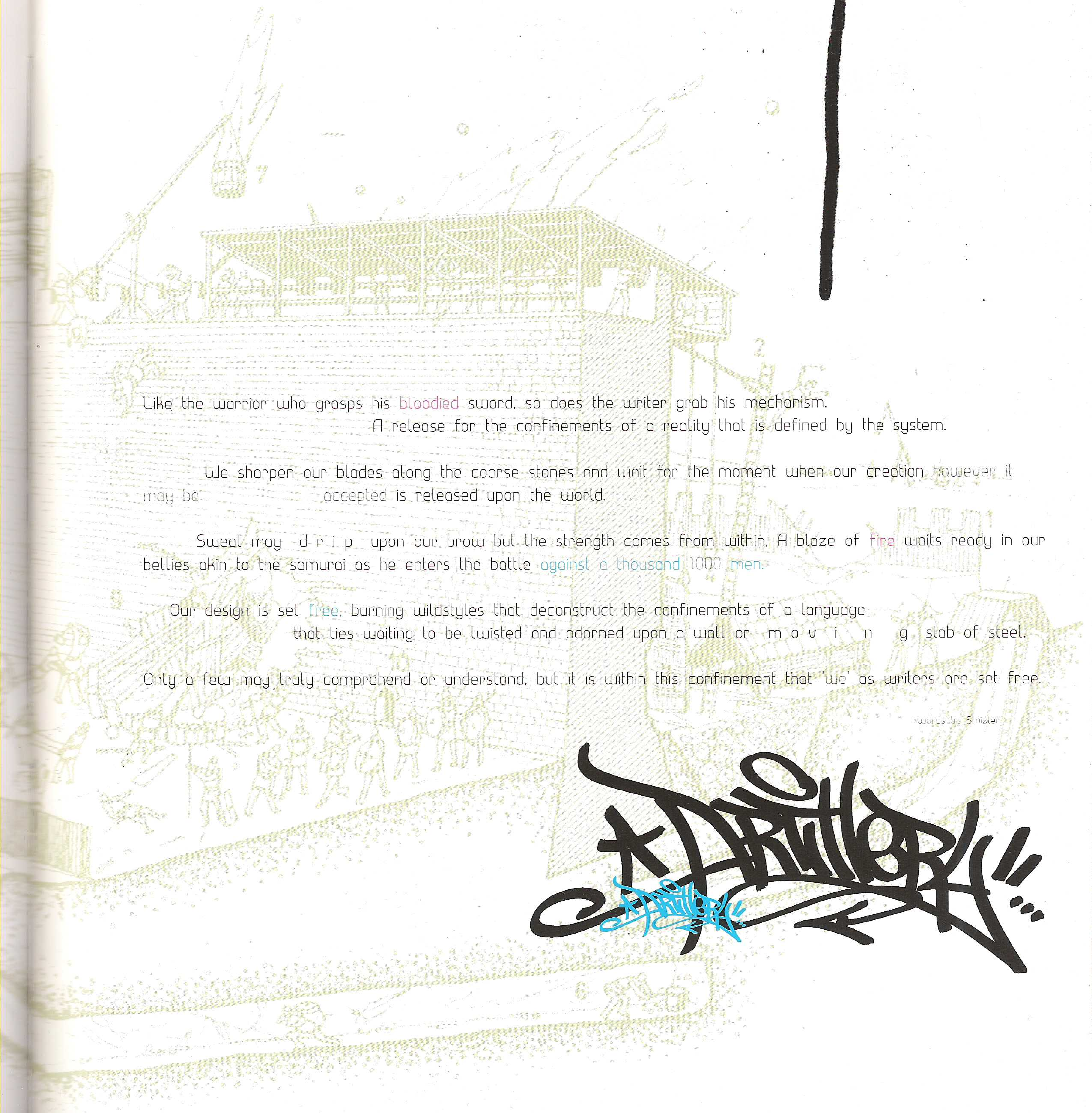
ARTILLERY MAGAZINE
CHAPTER ONE 2003



EVERY ACT OF CREATION
IS FIRST OF ALL AN ACT OF DESTRUCTION

~~Every act of creation is first of all an act of destruction~~

→ Pablo Picasso



Like the warrior who grasps his bloodied sword, so does the writer grab his mechanism. A release for the confinements of a reality that is defined by the system.

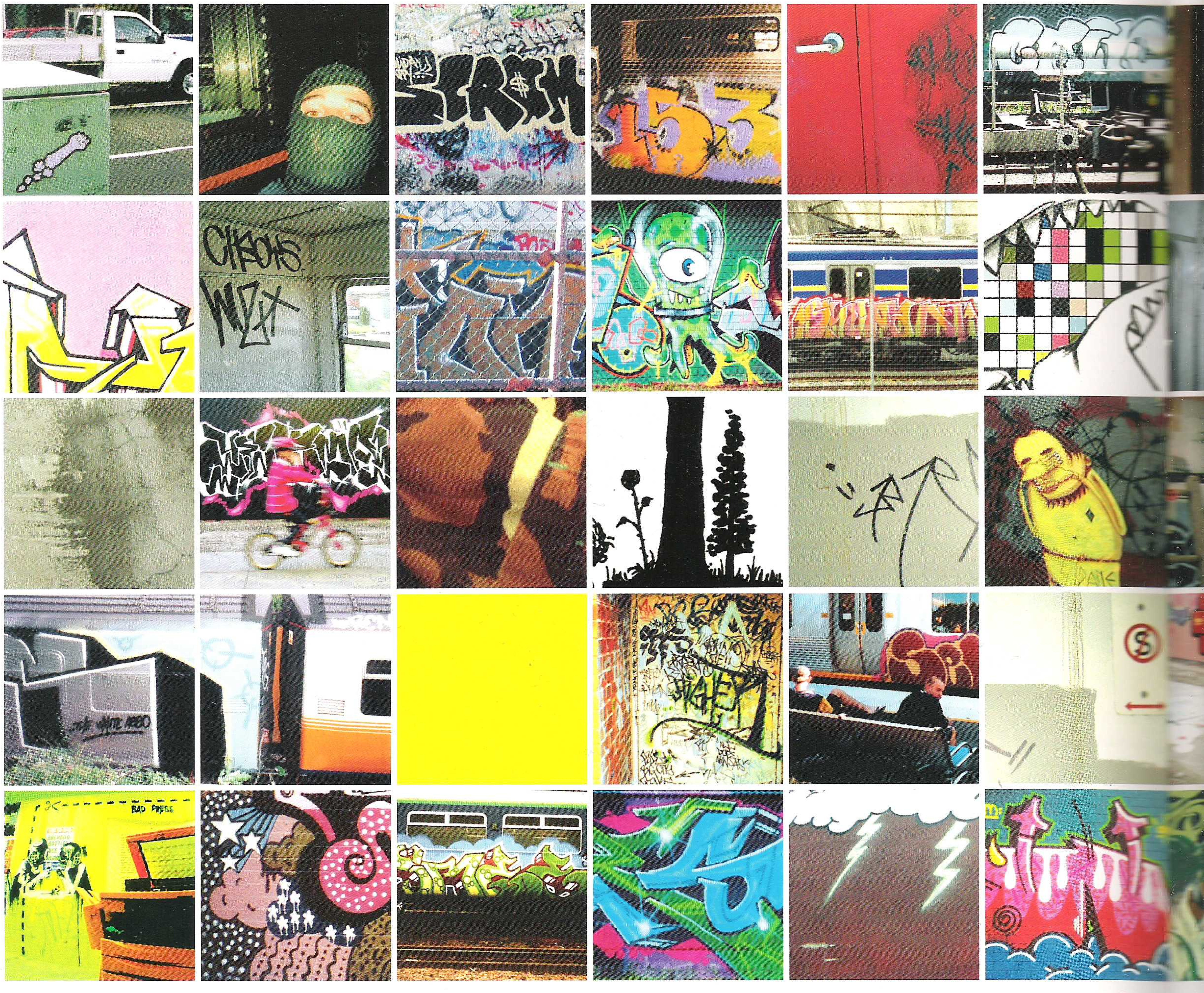
We sharpen our blades along the coarse stones and wait for the moment when our creation however it may be accepted is released upon the world.

Sweat may drip upon our brow but the strength comes from within. A blaze of fire waits ready in our bellies akin to the samurai as he enters the battle against a thousand 1000 men.

Our design is set free, burning wildstyles that deconstruct the confinements of a language that lies waiting to be twisted and adorned upon a wall or moving slab of steel.

Only a few may truly comprehend or understand, but it is within this confinement that 'we' as writers are set free.

»words by Smizler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BAD PRESS

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THE WRONG
CREW 2
FUCK WITH
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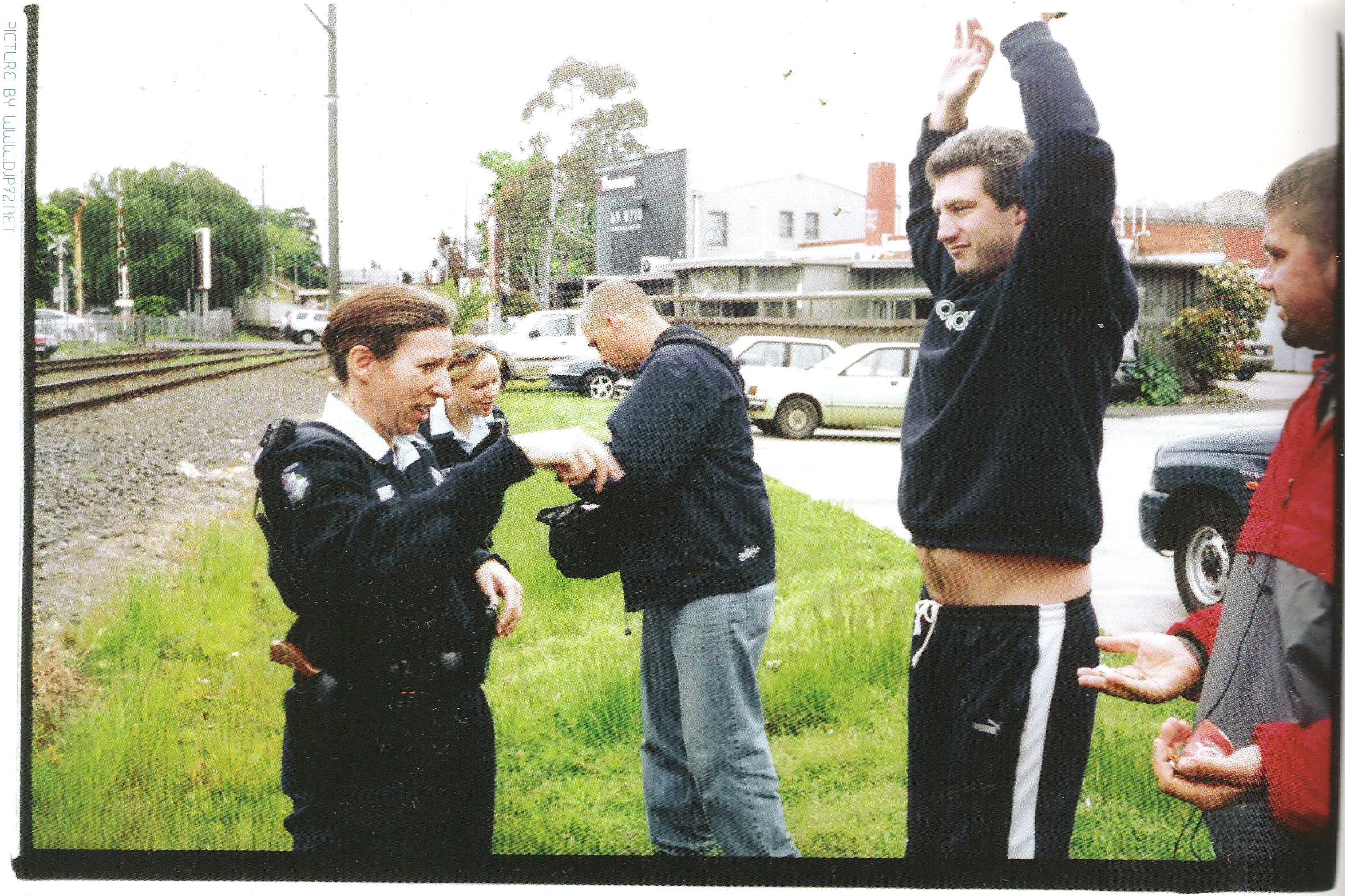
TRUCKS USE THIS ENTRANCE
DAY AND NIGHT
freedom



PICTURE BY WWW.DP72.NET

Artillery: Volume One. Chapter One. Welcome to the circus.

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Heavy Metal

AUDI 5000 Y'ALL

TAKE A
FOTO OF
THIS
BITCH

NO SMOKING
NO SMOKING

KOC
ENLIGHT.
RIP BINGO!!

→ This panel is a dedication to BINGO in heaven (rip)

TRANSE R.I.P

77. Double-Action Model
Solid frame, double-action, 5-shot, .32 calibre; also 5-shot .38 calibre; barrel 140mm. Same extracting system as 'Army' model above. May have folding hammer spur. Manufactured c. 1883-90. Value group D-C
NAGANT
Emile Nagant, Liège, Belgium
78. Belgian Service Model 1878
Solid frame, double-action, 6-shot, 9mm calibre; barrel 140mm. Similar models were made for the Norwegian, Swedish, Argentine & Brazilian armies during the period 1878-86. Value

M>train

ONG
2002

230 M
BACK IN TOWN!
2002

connex
M312
2002

Phat
3-98

INDIAN PACIFIC

DIRTY DEEDS
MRS KOC
DONE DIRT CHEEP!

96M
HILLSIDE

HILLSIDE
SPOT

MERRY

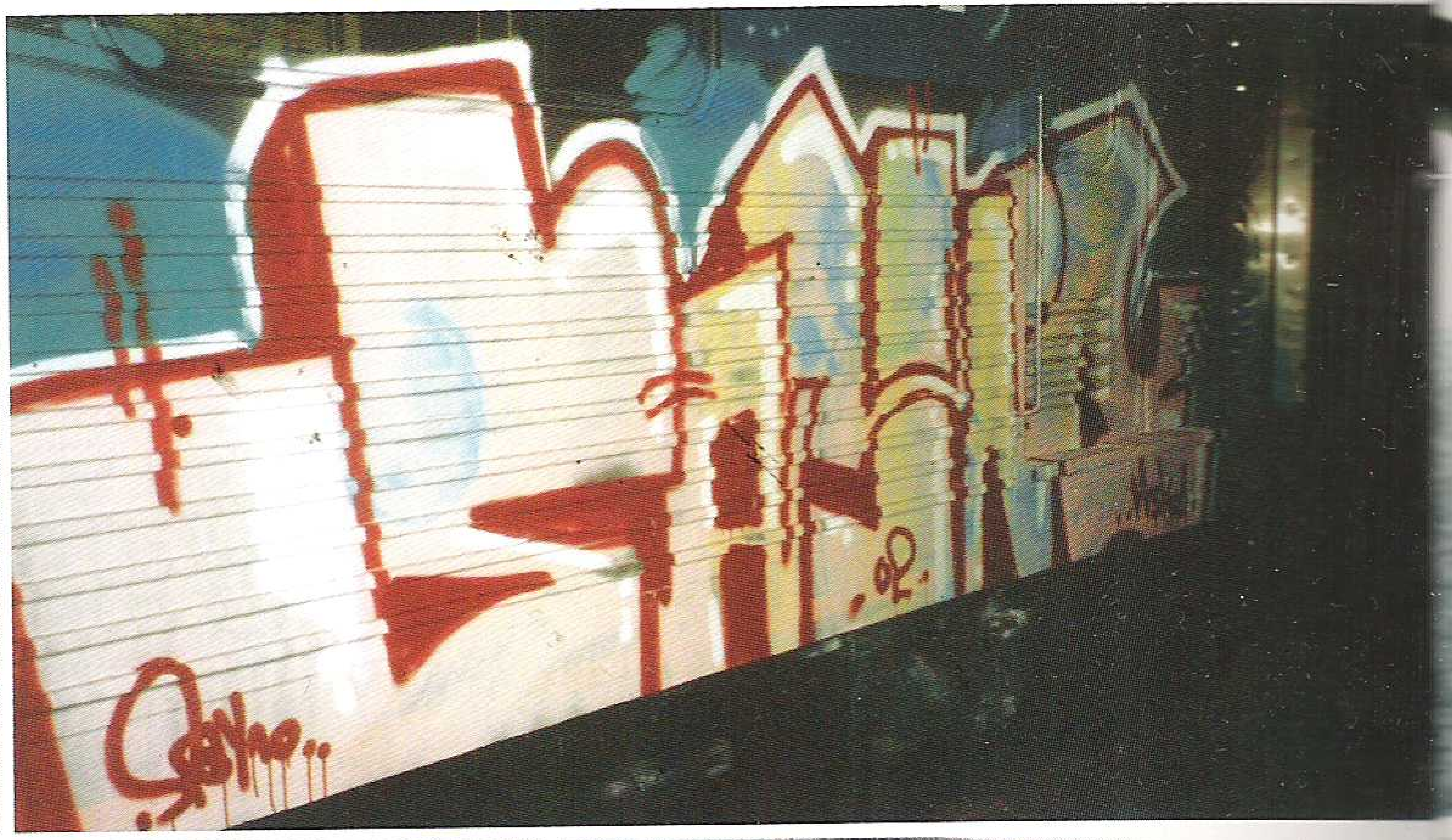
BHSS AUTOMOTIVE ENGINEERS
PH. 3216 1655
BRAKE & CLUTCH PARTS • ENGINEERING
NO SMOKING

1916 T

KOC
MRS

C3760
2001.

M>Train
Moving Melbourne.
2003



NO SMOKING
ASMA
LATE NIGHTS 'N' GREAT NIGHTS

M>Train

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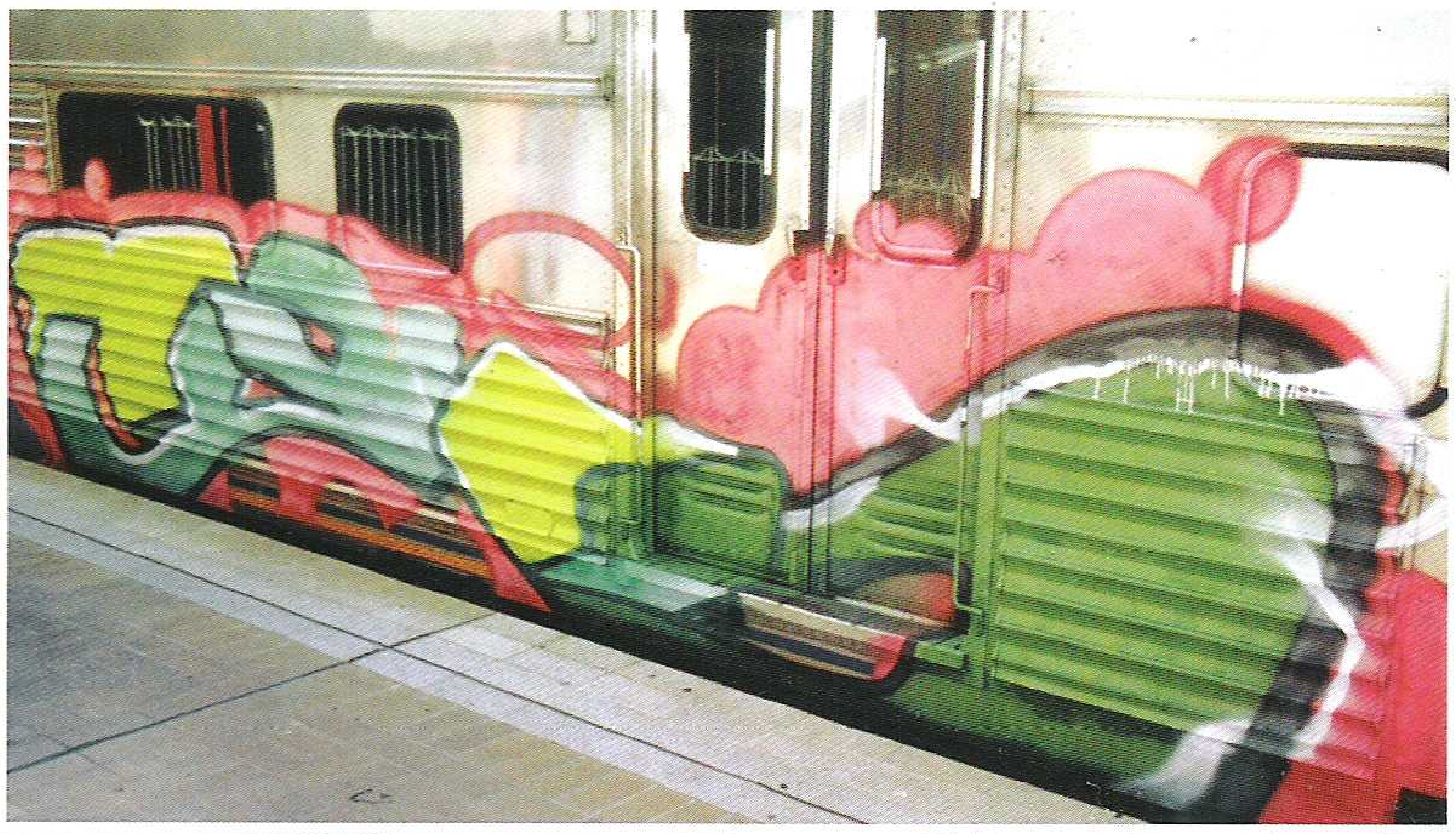

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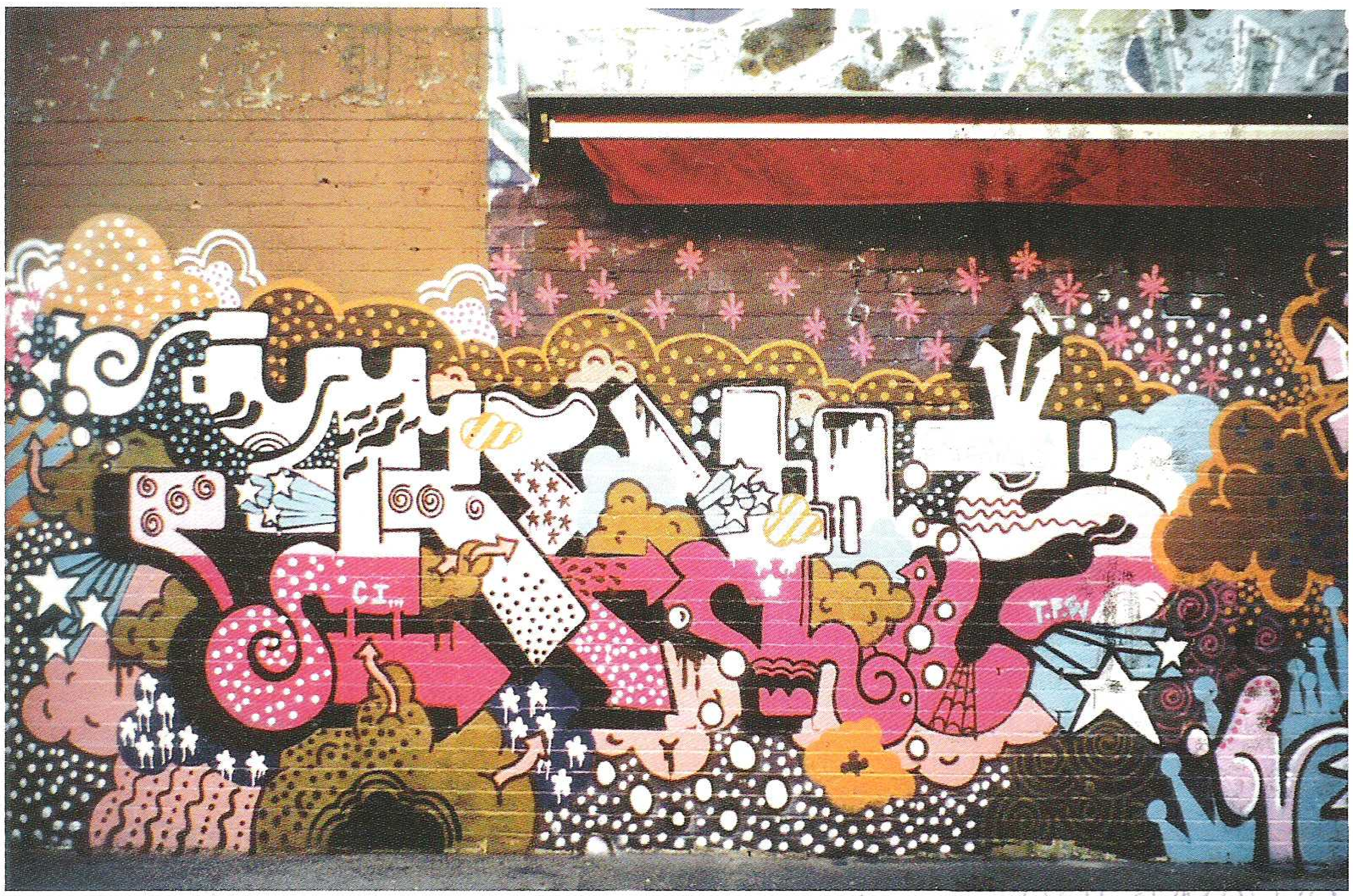
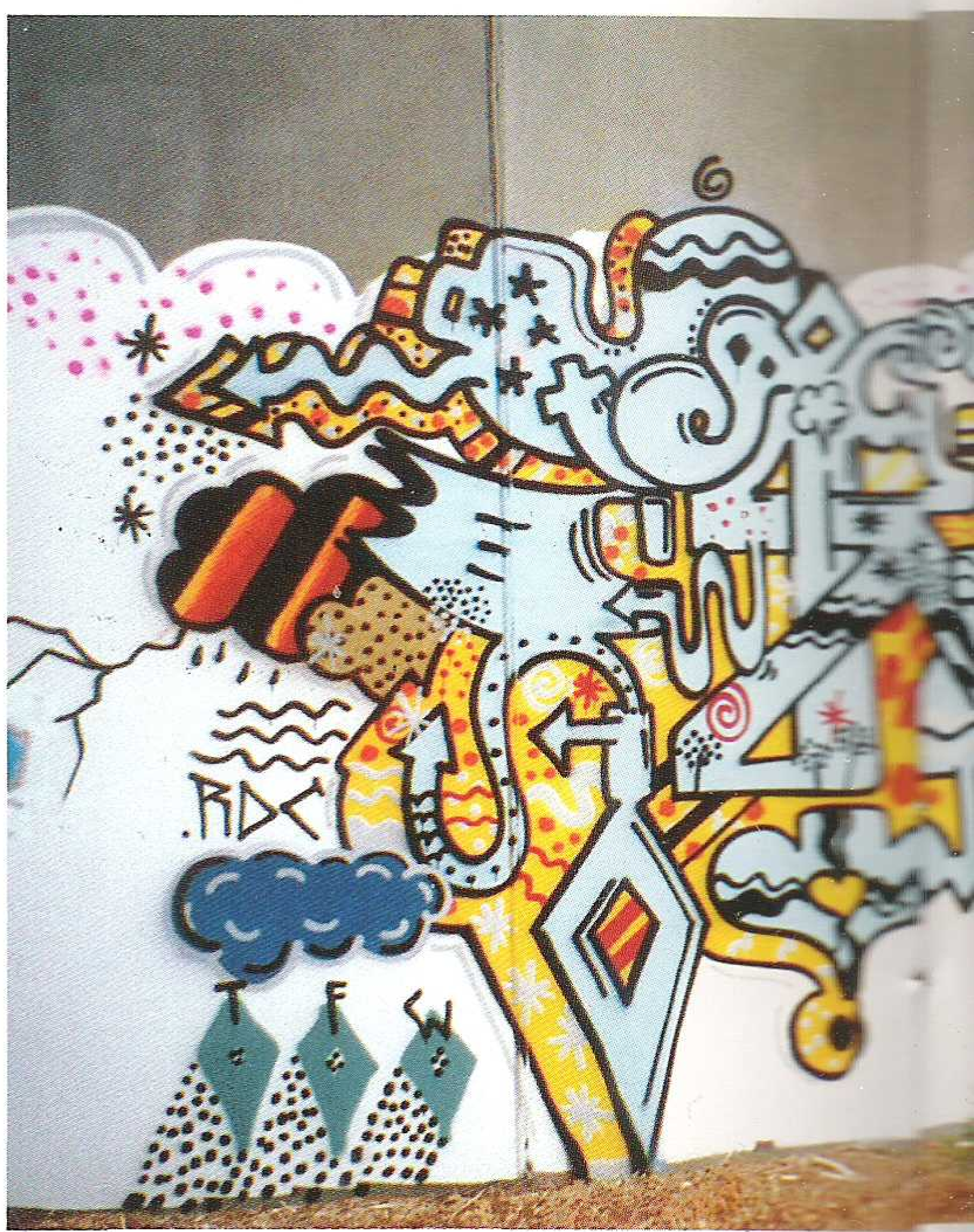


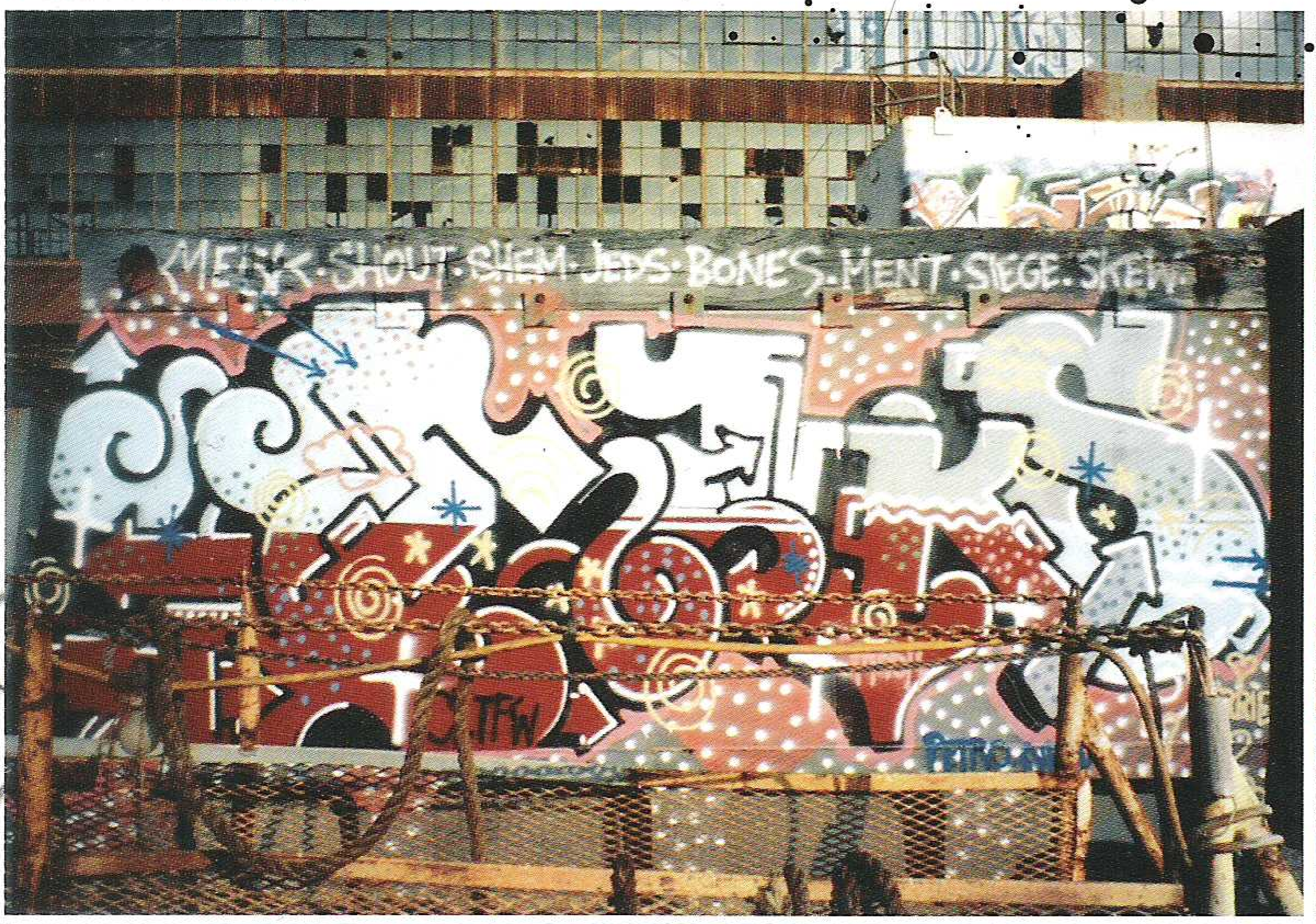


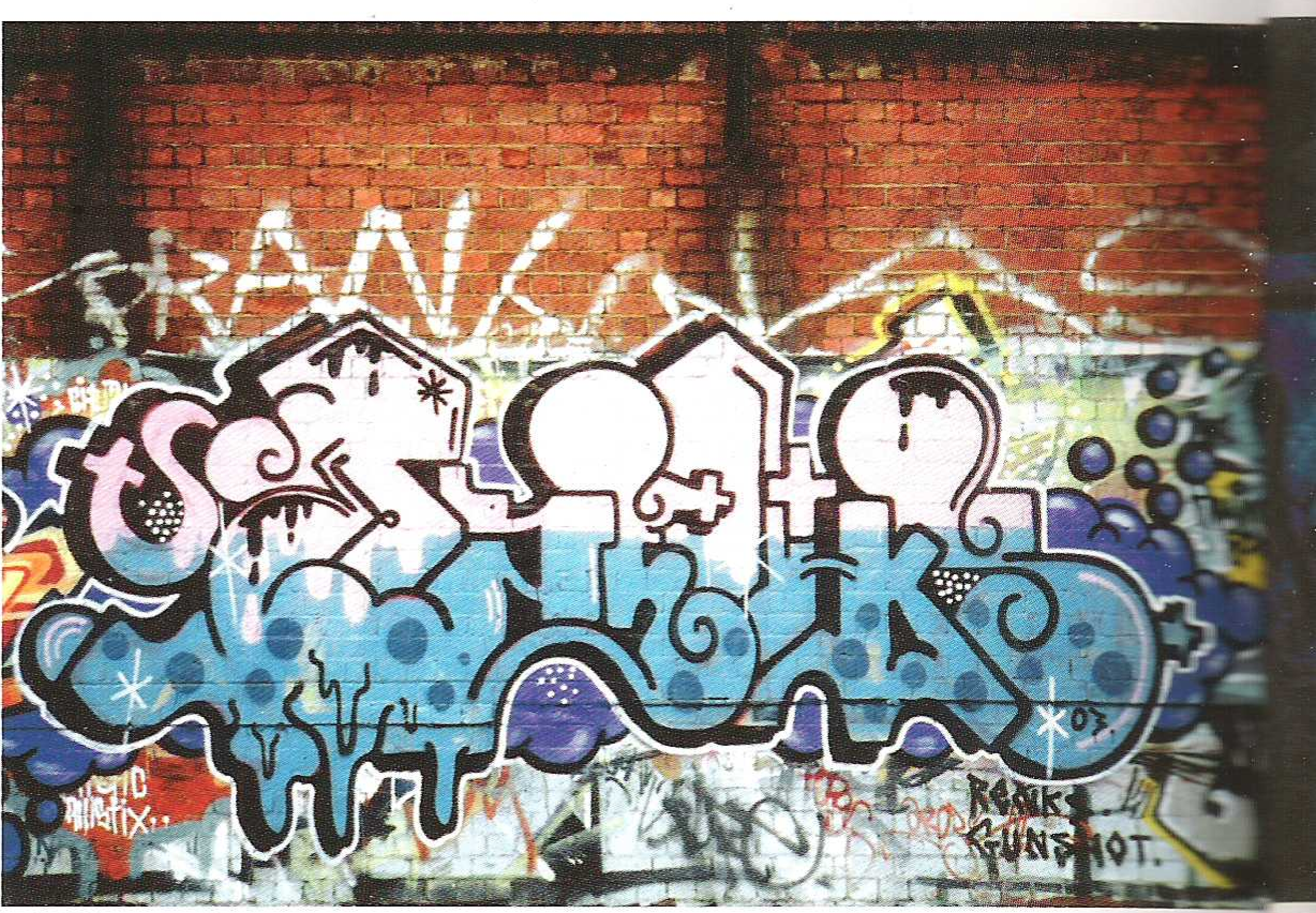
→ MELBOURNE

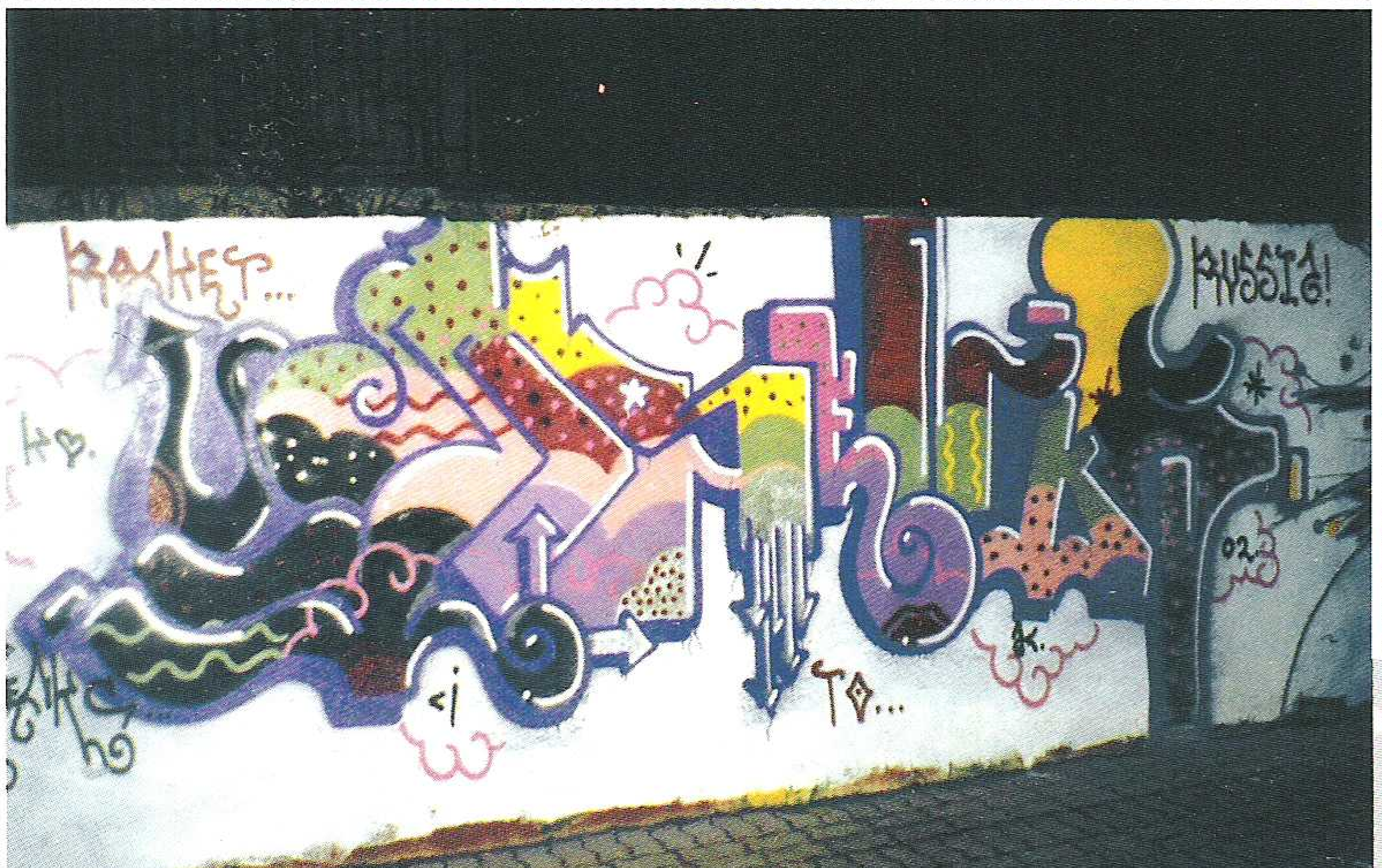
MELBOURNE

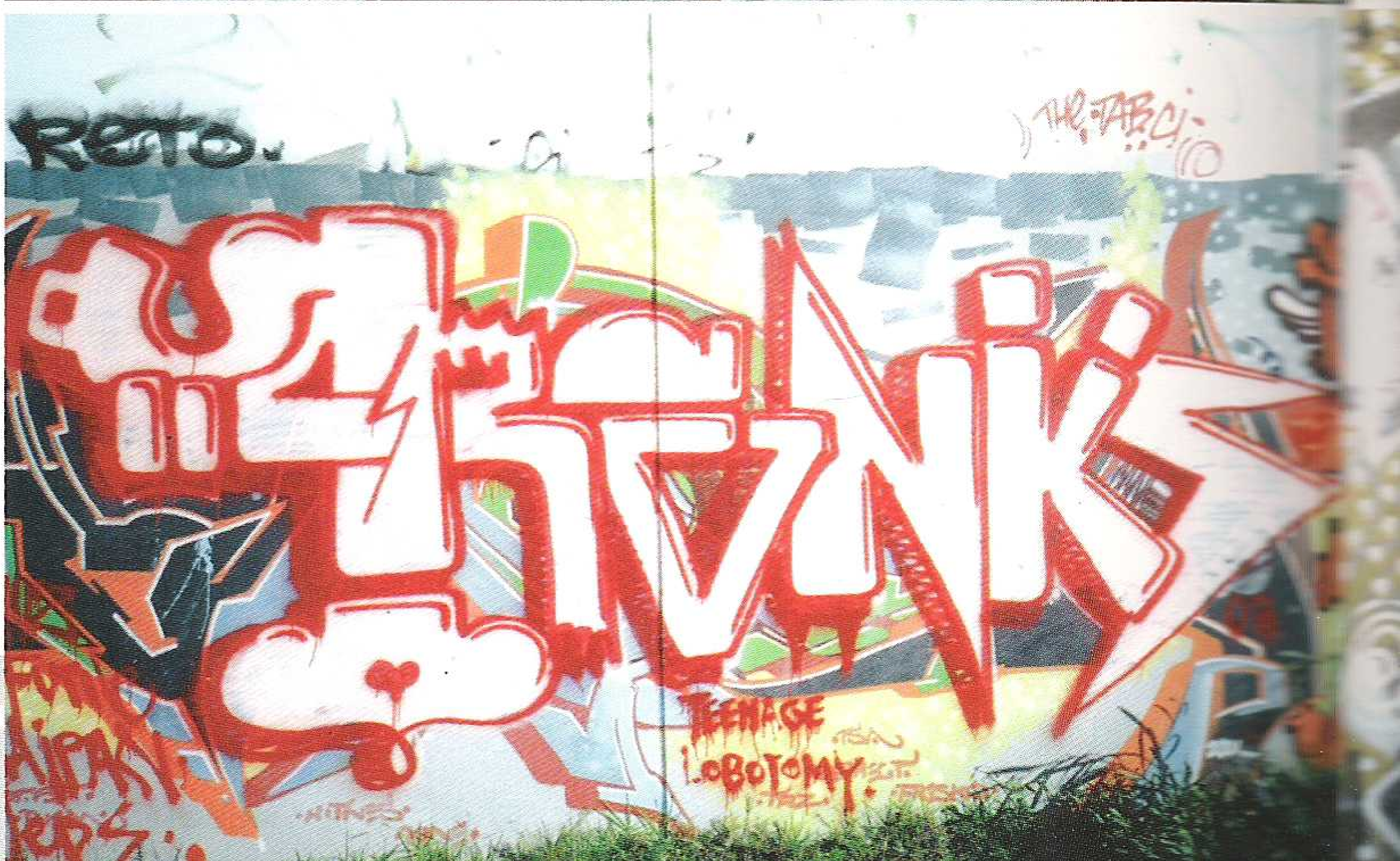
Renks

→ SAN FRANCISCO

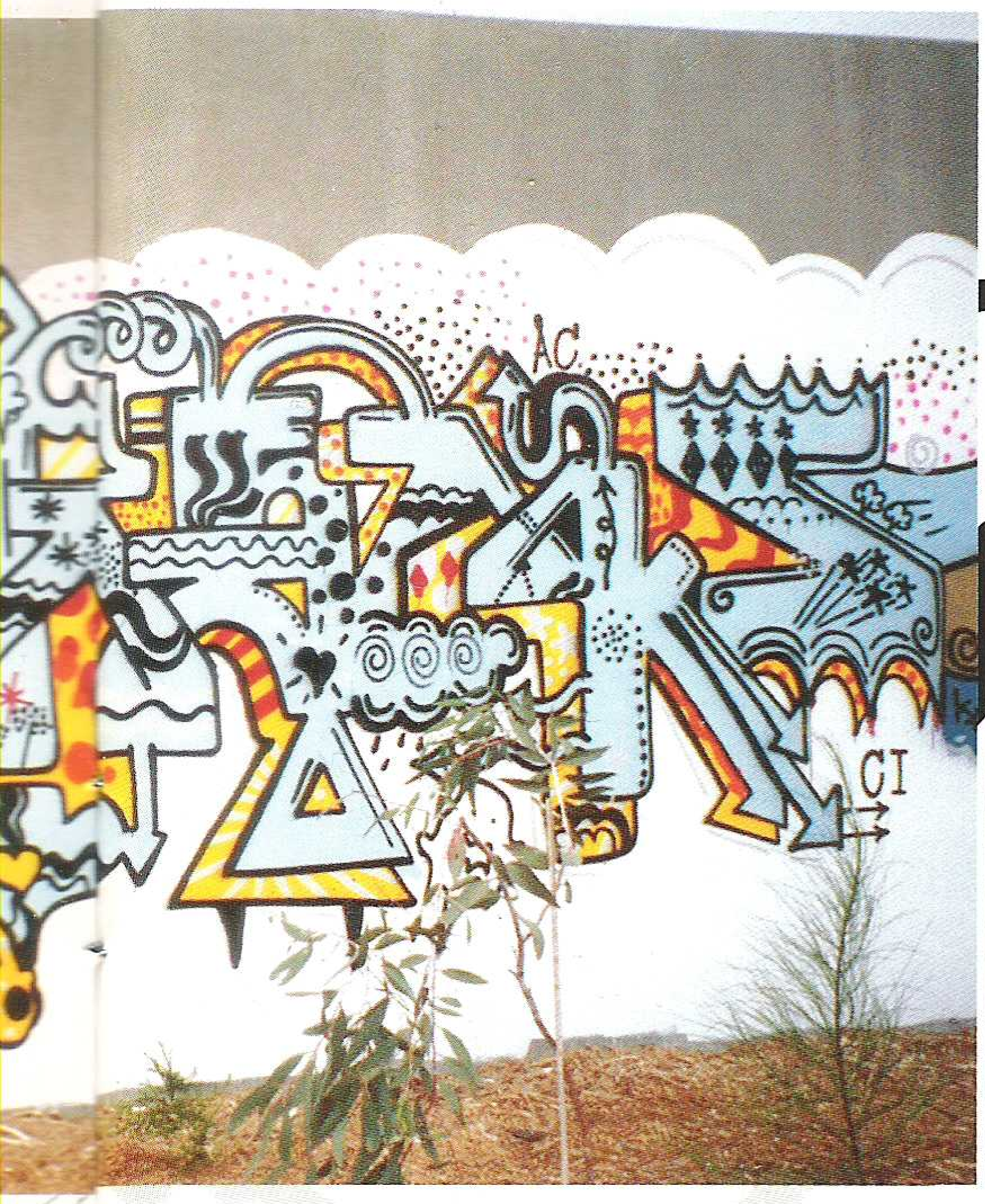

MERK.SHOUT.SHEM.JEDS.BONES.MENT.SIEGE.SKEW
C.TFW

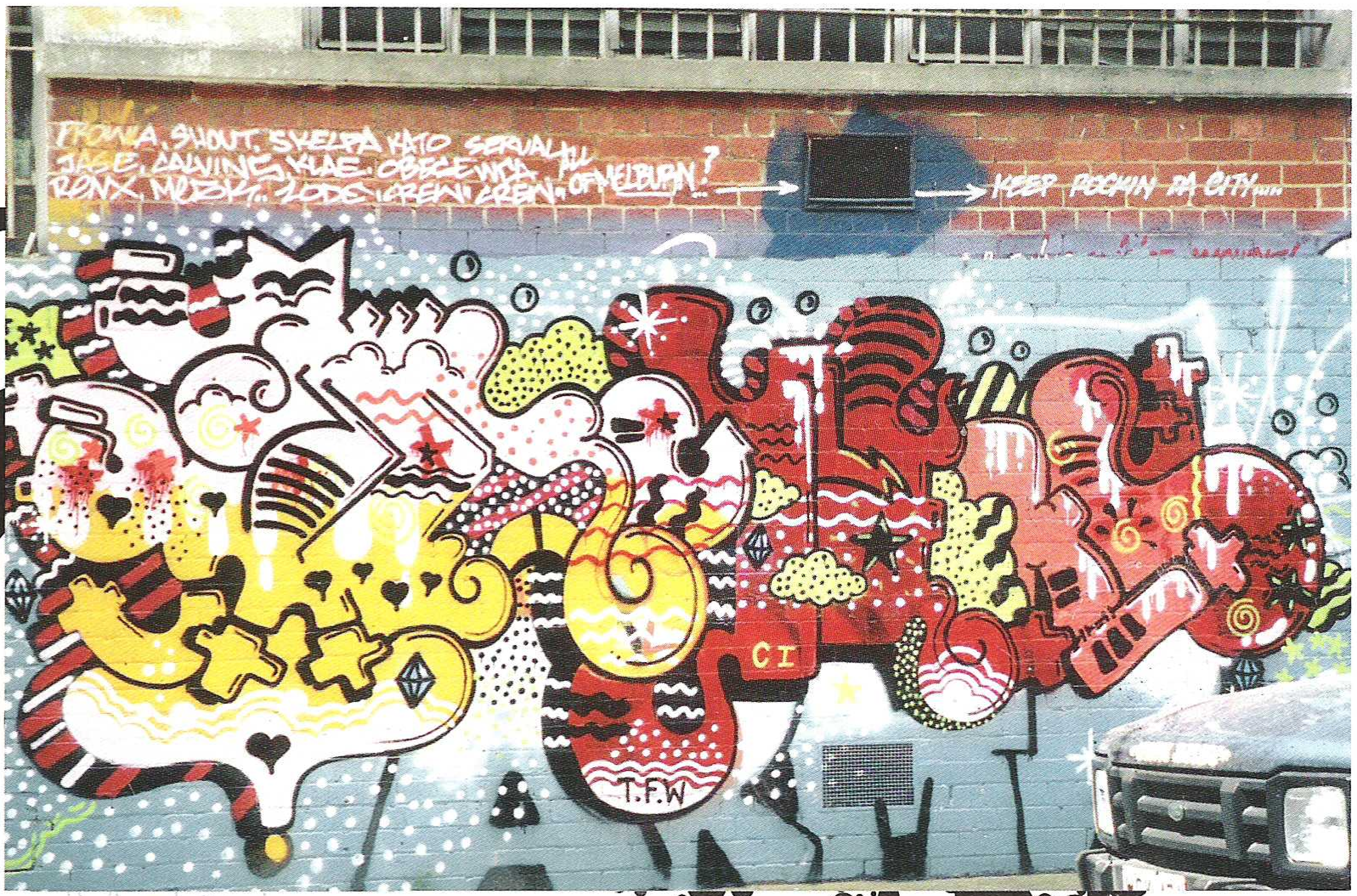

FRANK
RENKS.
GUNSHOT.


ROCKET...
RUSSIA!


RETO.
RENK
TEENAGE
LOBOTOMY

→ The rocket to Russia . MOSCOW



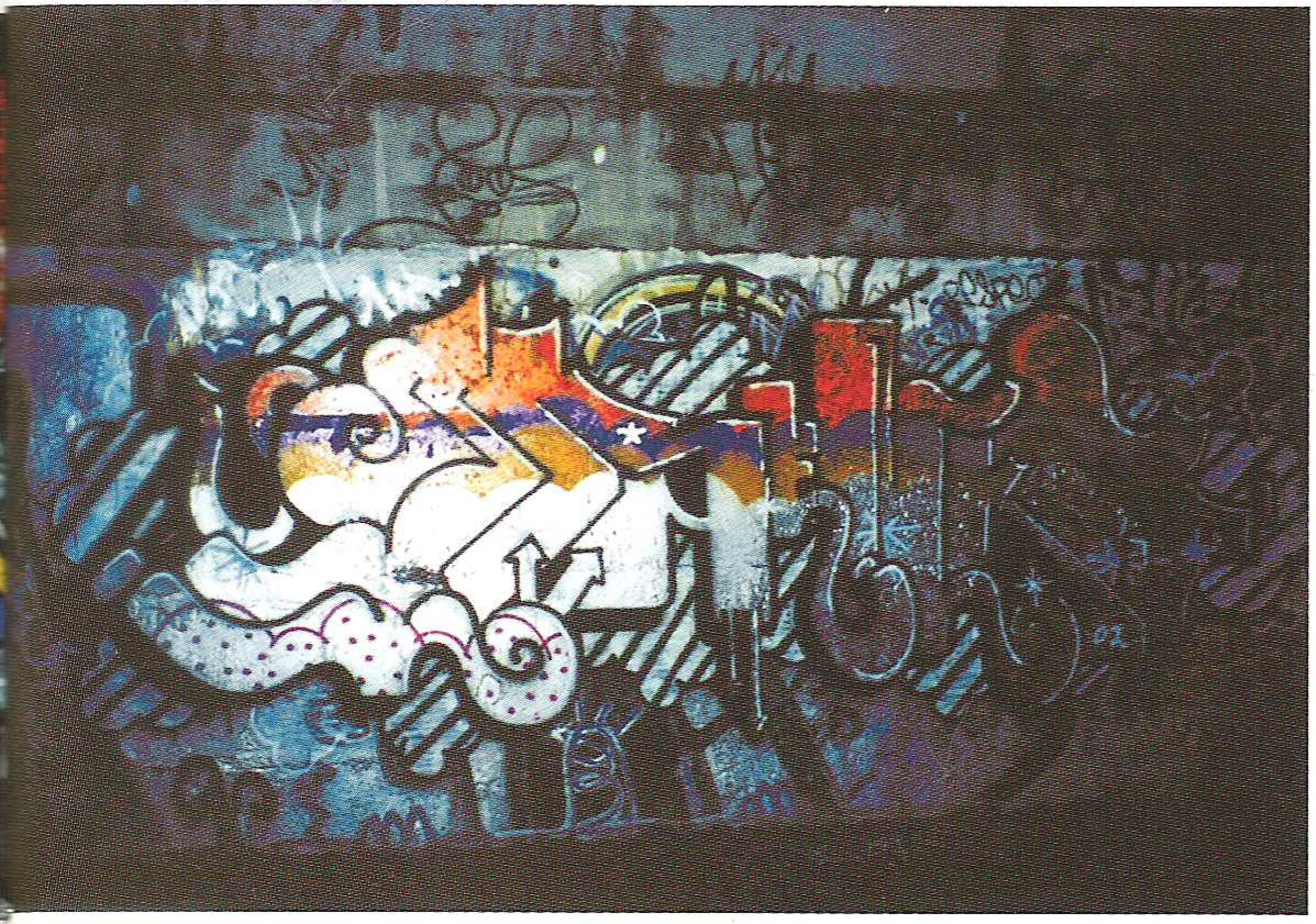

KEEP ROCKIN DA CITY...
CI
T.F.W

→ MELBOURNE

MELBOURNE

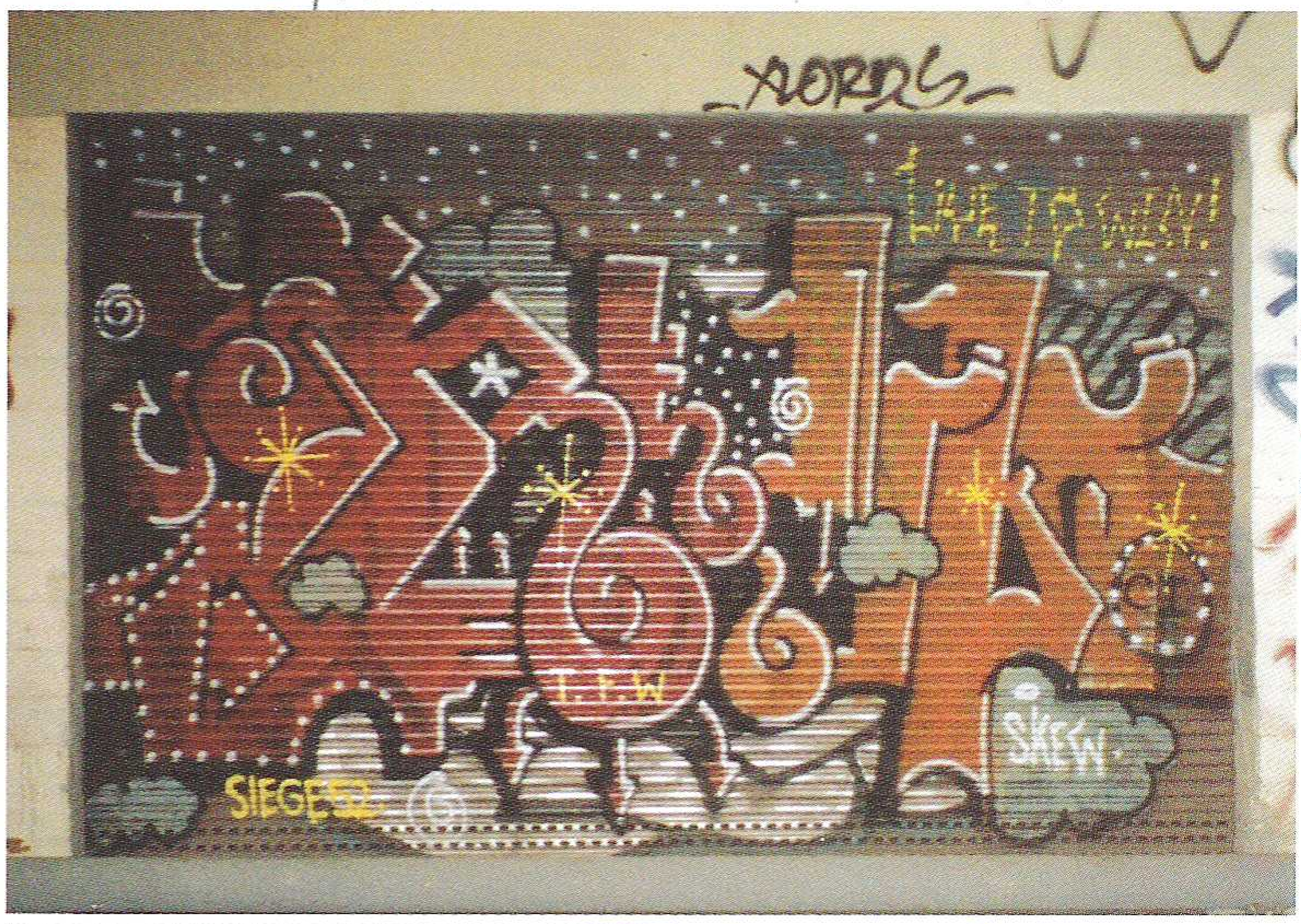
→ MOSCOW

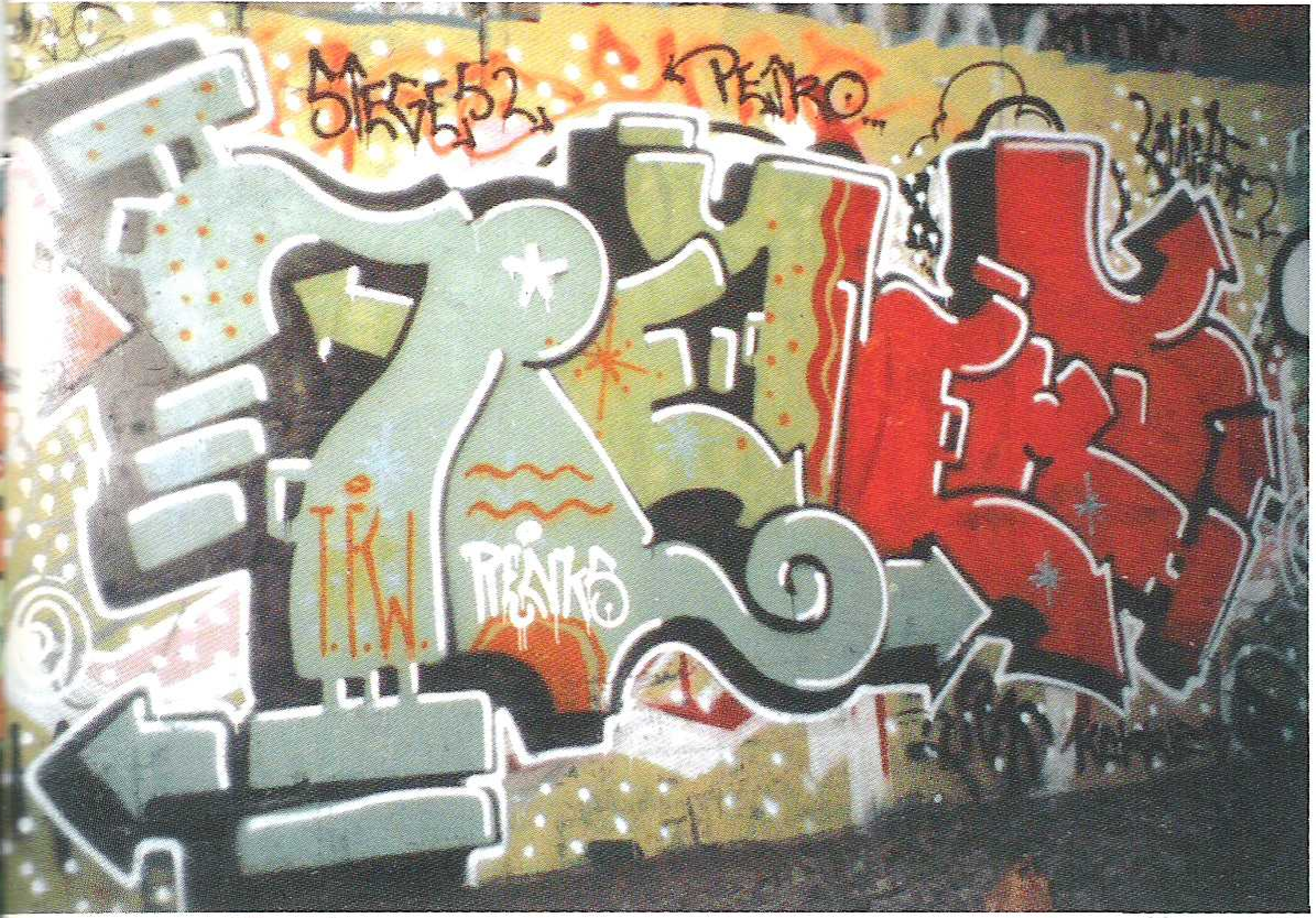
MOSCOW



→ SAN FRANCISCO

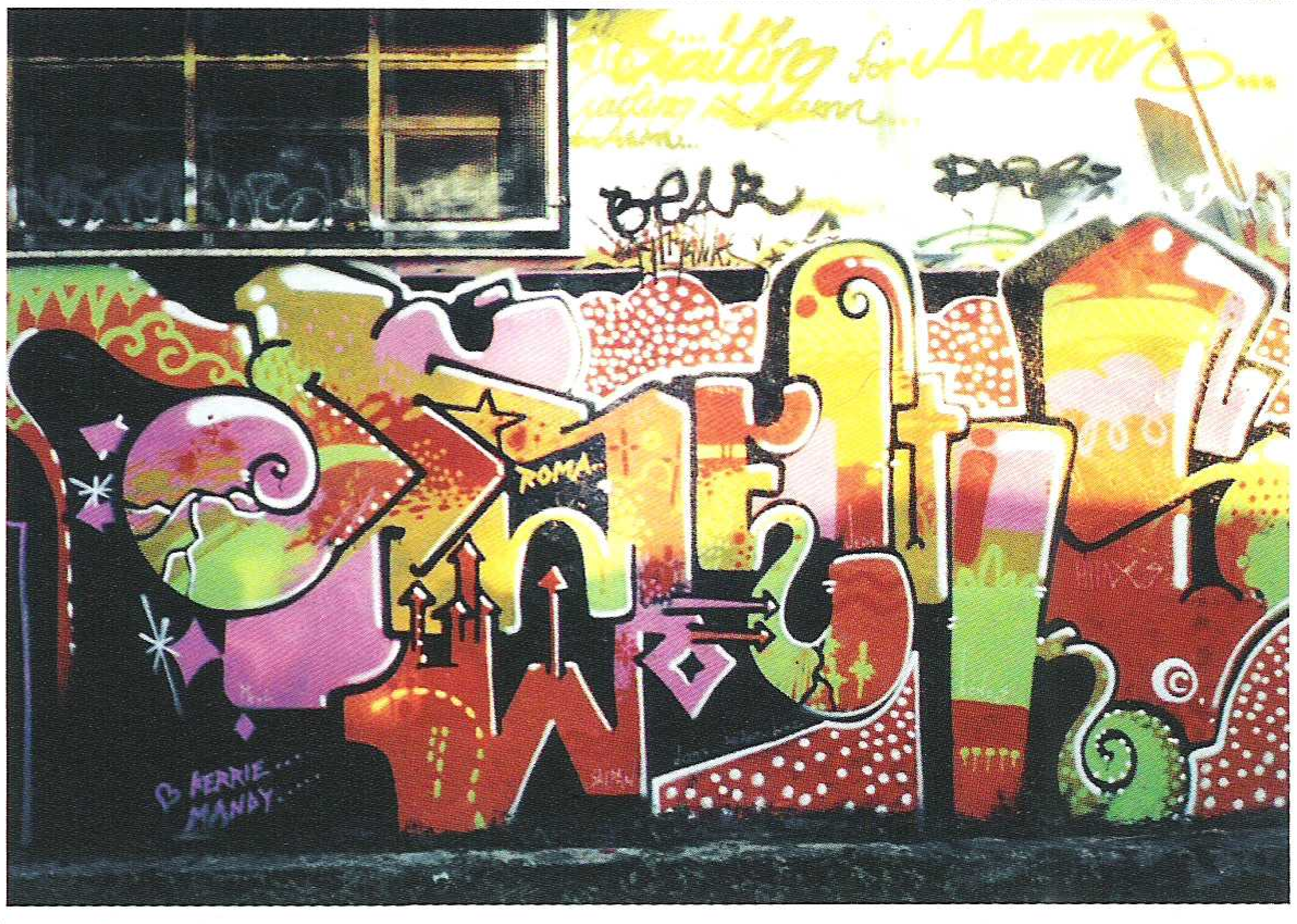
SAN FRAN


LIVE TO WIN!
T.F.W
SIEGE52
SKEW


SIEGE52
PETRO...
T.F.W
RENKS

→ SAN FRANCISCO

SAN

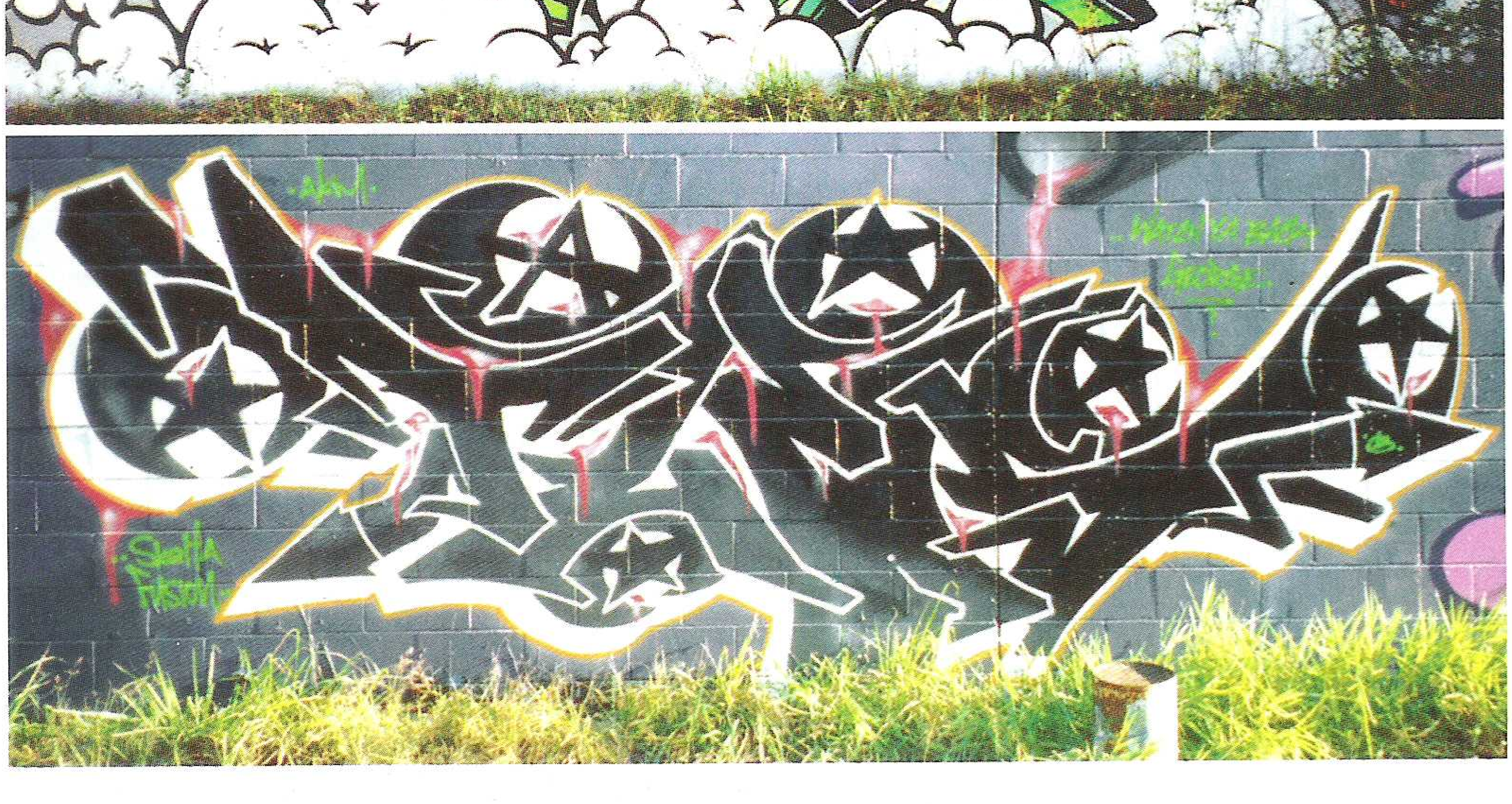

Waiting for Autumn...
BEAR
ROMA
FERRIE...
MANDY

→ ROME

ROMA

Rome

Tues



akM.
fear
Kristi

opium:
akm

Dmote

→ YOU GOT INTO GRAFFITI THROUGH INVOLVEMENT WITH HIP HOP, BREAKDANCING IN PARTICULAR. WHAT PUSHED YOU IN THE PAINTING DIRECTION AS OPPOSED TO CONCENTRATING ON BREAKING?

Dmote: I was interested in graff while I was breaking but where I lived no-one was doing it. I remember my friends laughed at my preference to Beat Street, they liked breakdance (Electric Boogaloo). Beat Street had too much graff. Breaking was a fad when it came here and when I was doing it. It really died in about 84. I started graff in 85.

→ YOU ARE IN A FEW CREWS. TELL US ABOUT BIG CITY FREAKS (BCF) AND HOW YOU GOT INVOLVED WITH THE INTERNATIONAL STICK UP KIDS CREW (SUK)?

Dmote: BCF is a crew that Stylez (Fab 4) named and I was an original member. It was always about a small number of people dedicated to progress and working together. Now its really just three of us. Others left, got real jobs, stuff like that. SUK; Mate from Switzerland asked me to be in it. I already knew Can 2 and Daim and them, so I said yeah. BCF is first, they let anyone in SUK these days.

→ YOU'VE DONE QUITE A LOT OF INTERNATIONAL TRAVELLING AND BUILT FRIENDSHIPS WITH SOME OF GRAFFITI'S MODERN DAY HEROES. WHAT HAS THIS TAUGHT YOU ABOUT THE SCENE IN AUSTRALIA?

Dmote: It makes me proud to be an Aussie writer. We have so many good writers with style and technical ability. Australia rules we just arent that organized.

→ WHERE IS THE PLACE YOU HAVE MOST ENJOYED WHILST TRAVELING?

Dmote: Italy, Croatia, Bosnia, New York, Bali.

→ HOW SIGNIFICANT ARE THE LETTERFORMS TO YOUR OVERALL WORK AND HOW MUCH EMPHASIS DO YOU PLACE ON THE PROGRESSION OF STYLE WITHIN LETTERS?

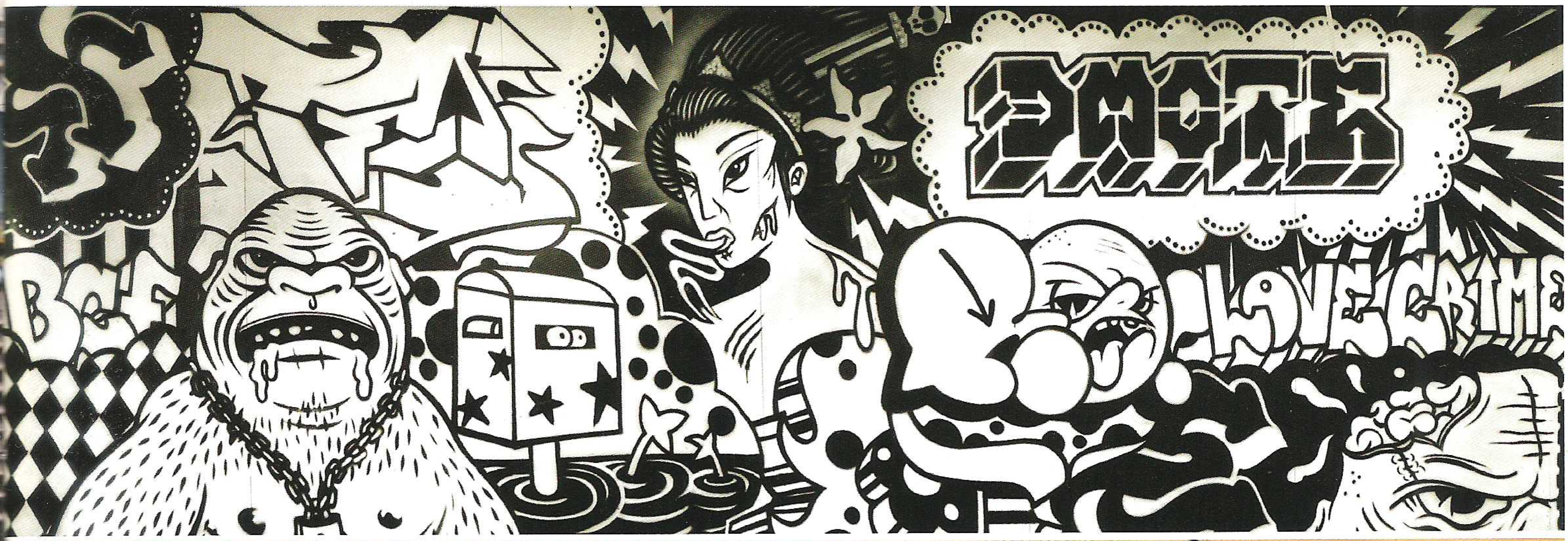
Dmote: The letter is all, it is the art form. The letter is writing. I always try to put letters in my paintings even outside of graff just to show my background. You see millions of dope characters and perfect portraits but when you see good letters next to these that really validates the characters.

→ WOULD IT BE CORRECT TO SAY YOUR GRAFFITI WORK HAS A MAJOR NEW YORK INFLUENCE?. WHAT INFLUENCED YOU TO MOVE IN THIS DIRECTION?

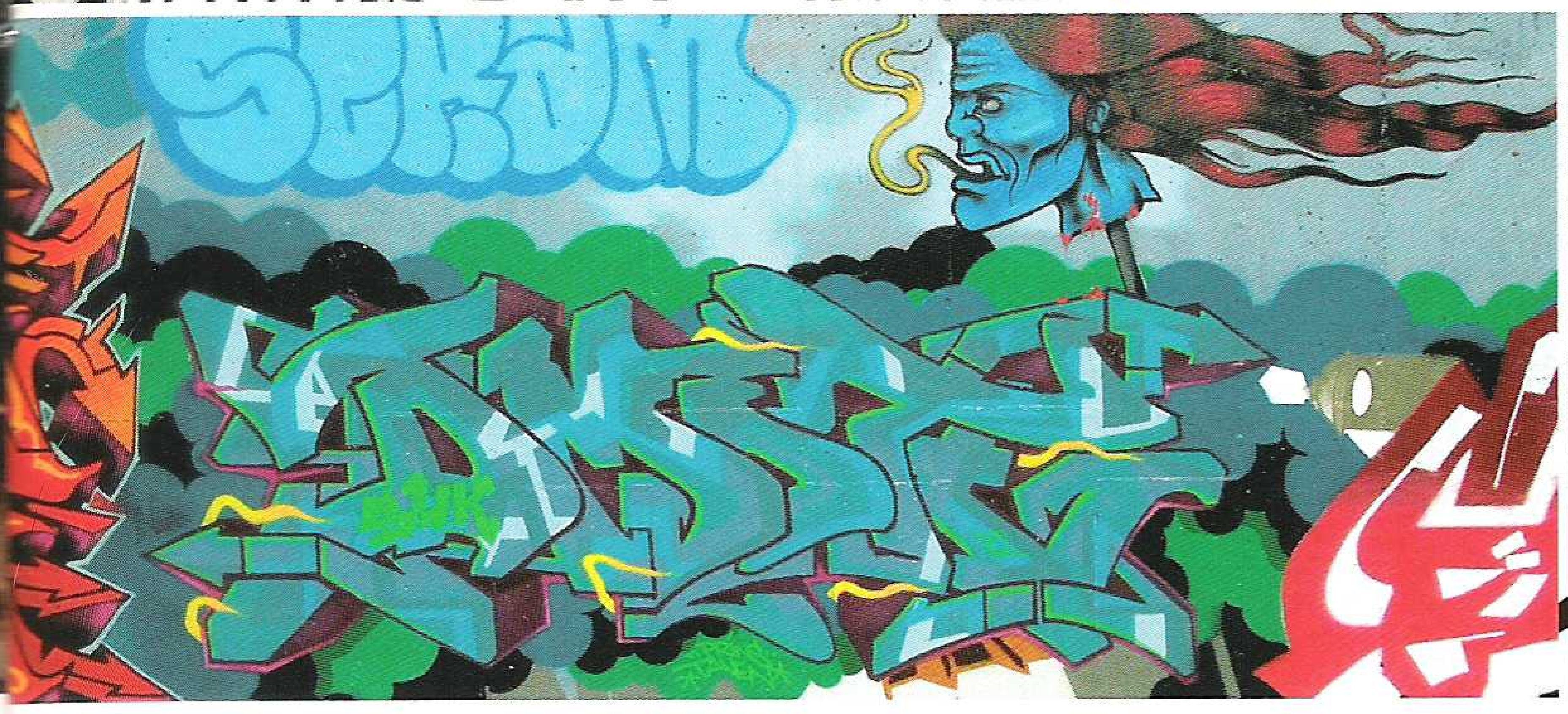
Dmote: New York. Yes this style is the foundation for what all writers do whether they embrace it or not. There is a formula you know. You have to learn it and know its history. Denying it is fuckin stupid. I see so many people worldwide that are avoiding letters with wishy washy bullshit techniques and in the end those pieces don't amount to anything. The particular generation of NY style that I practice, that influenced me, is from 80 to 85. Lets say this is the stuff we saw first in Australia. We were lucky the letters were already developed. 80 – 85 (Bronx, Brooklyn, Manhattan) this is the peak of letter development.

→ ARE THERE ANY WRITERS THAT DON'T UTILIZE NEW YORK LETTER FORM STRUCTURE THAT YOU DO LIKE?

Dmote: Of course; Futura (abstract god), Delta from Amsterdam, Zedz, Daim and Merda have all created something that breaks the mould and challenges tradition, but all these people know their shit, their history and have come from New York style lettering.



→ ARTWORK PAINTED FOR THE SEMI PERMANENT EXHIBITION 2003.



→ HOW DO YOU FEEL ABOUT THE CURRENT GRAFFITI EXPLOSION, AND WRITERS GETTING MAINSTREAM ATTENTION?

Dmote: I guess its great for those people (those people work hard). Finally, like a skate boarder for example, the writers have something to sell, are marketable and interesting. Its not for everyone but if it helps those that work hard earn a living through graff, thats ok with me.

→ WAS/IS FAME EVER A MOTIVATION FOR PAINTING?

Dmote: Maybe, not really a major motivation for me, but if you get that it feels good.

→ WHAT IS YOUR MOST MEMORABLE EXPERIENCE DEALING WITH THE POLICE? HAVE YOU EVER HAD MAJOR TROUBLE WITH AUTHORITIES?

Dmote: I end up in police cells way to much, the one memory that stands out is "when? am? I getting out of here."

→ THERE ARE MANY DEBATES REGARDING BITING AND THE AREAS SURROUNDING IT ARE SOMEWHAT AMBIGUOUS. WHAT IS YOUR OPINION? WHERE DOES THE LINE BETWEEN INFLUENCE STOP AND BITING BEGIN?

Dmote: All work comes from some influence nothing ever is completely original. You got to put your own swing on things and make an effort to create something new with these influences.

→ WHAT WRITERS WOULD YOU CREDIT AS HELPING TO DEFINE WHO YOU ARE TODAY?

Dmote: As I meet people all over, I am always learning. There has always been a handful here in Sydney that inspire me.

→ CAN YOU NAME SOME OF THE SYDNEY HANDFUL? WHAT IS IT ABOUT THEM THAT INSPIRES YOU?

Dmote: If I see anyone from my city does something great I go straight home and don't come out till I cant step to it. Prins and Scram bring the competition (the spirit of writer/bboy) out in me.

→ SYDNEY CAN BE A VIOLENT PLACE. HAVE YOU EVER HAD ANY MAJOR BEEF? HOW DOES THIS AFFECT YOUR OUTLOOK ON GRAFF IN SYDNEY?

Dmote: No never really had much beef. I get the occasional piece fucked up but that happens when you put yourself out there. It used to piss me off but I don't even think about it anymore. Shit happens. Sydney can be violent yes, its the city. Its like that in business, on the roads, every aspect of life seems to be a fight to get ahead here.

→ ARE THERE ANY FAVORITE ARTISTS THAT YOU HAVE WORKED WITH?

Dmote: Os Gemeos.

→ WHY OS GEMEOS?

Dmote: I am most inspired by the twins because what they're doing is so different and interesting. When the world saw what was happening in Sao Paulo I think most people were inspired, from San Francisco to Germany. Their motivation is unstoppable. To be half as motivated as these guys would be a gift. Their work communicates on a high end art level and also street level. They leave both the purist writer and the (so called) art critic scratching their heads, thats great.

→ ANY PLANS OF GOING TO BRAZIL TO PAINT ON THEIR TURF?

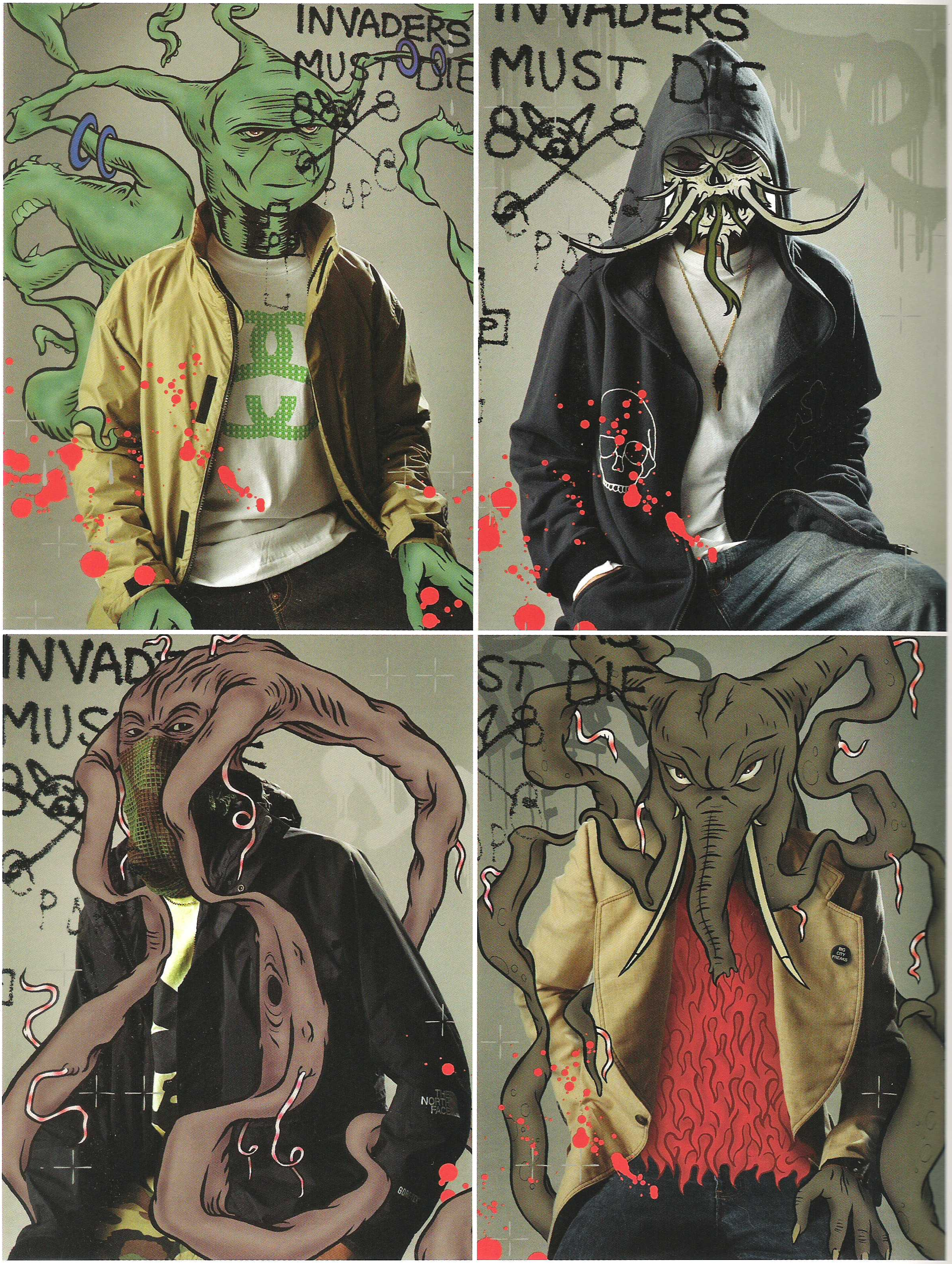
Dmote: That would be nice.

→ IS IT CORRECT TO SAY THAT YOUR MUSICAL TASTES EXPAND BEYOND HIP HOP? HOW DO YOU FEEL ABOUT THE RELATIONSHIP BETWEEN GRAFFITI AND HIP HOP?

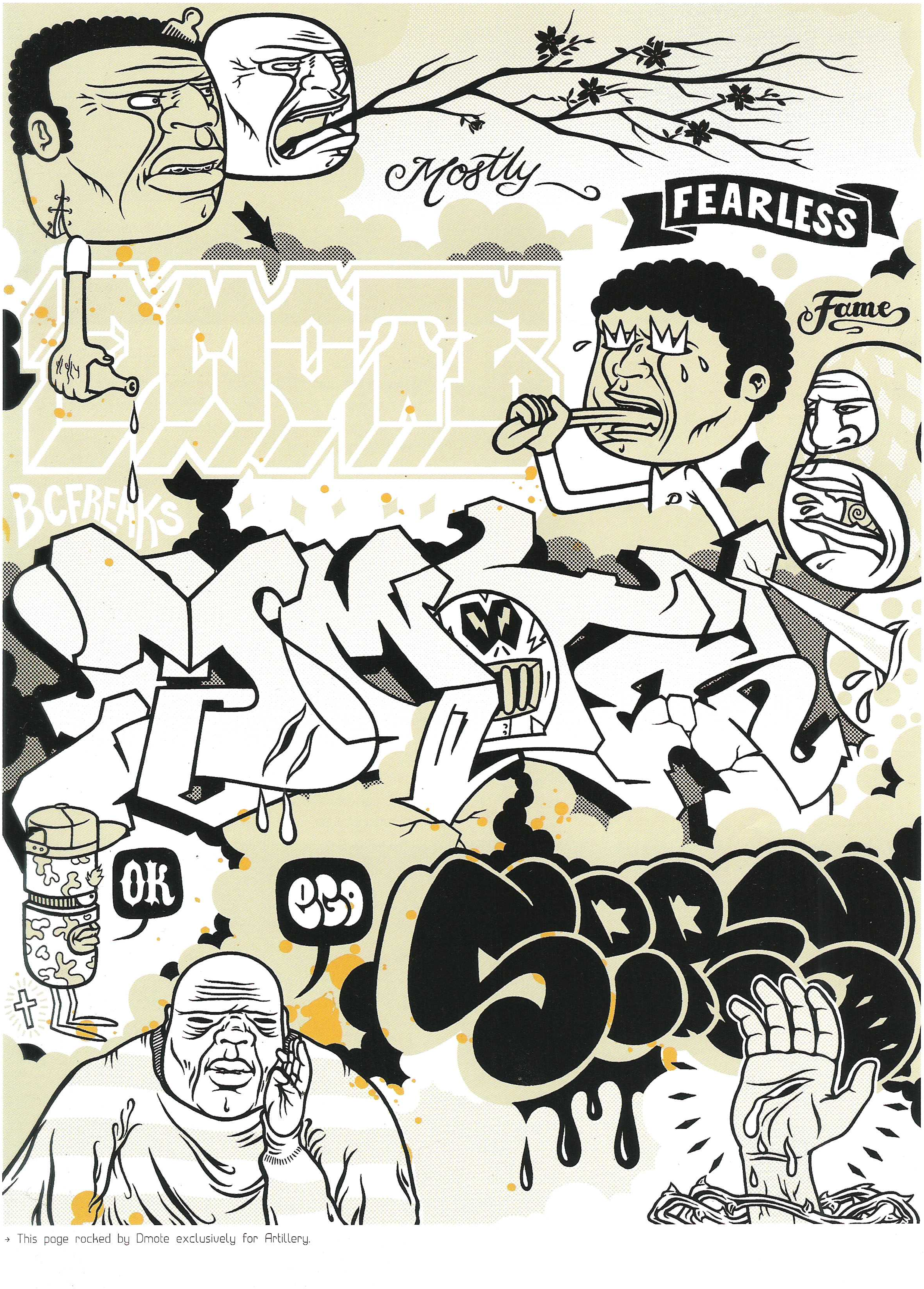
Dmote: I don't see much association here with writing and hip hop (breaking or music). The cultures are completely different and really separated. Thats ok.

→ WHAT MUSIC ARE YOU LISTENING TO AT THE MOMENT?

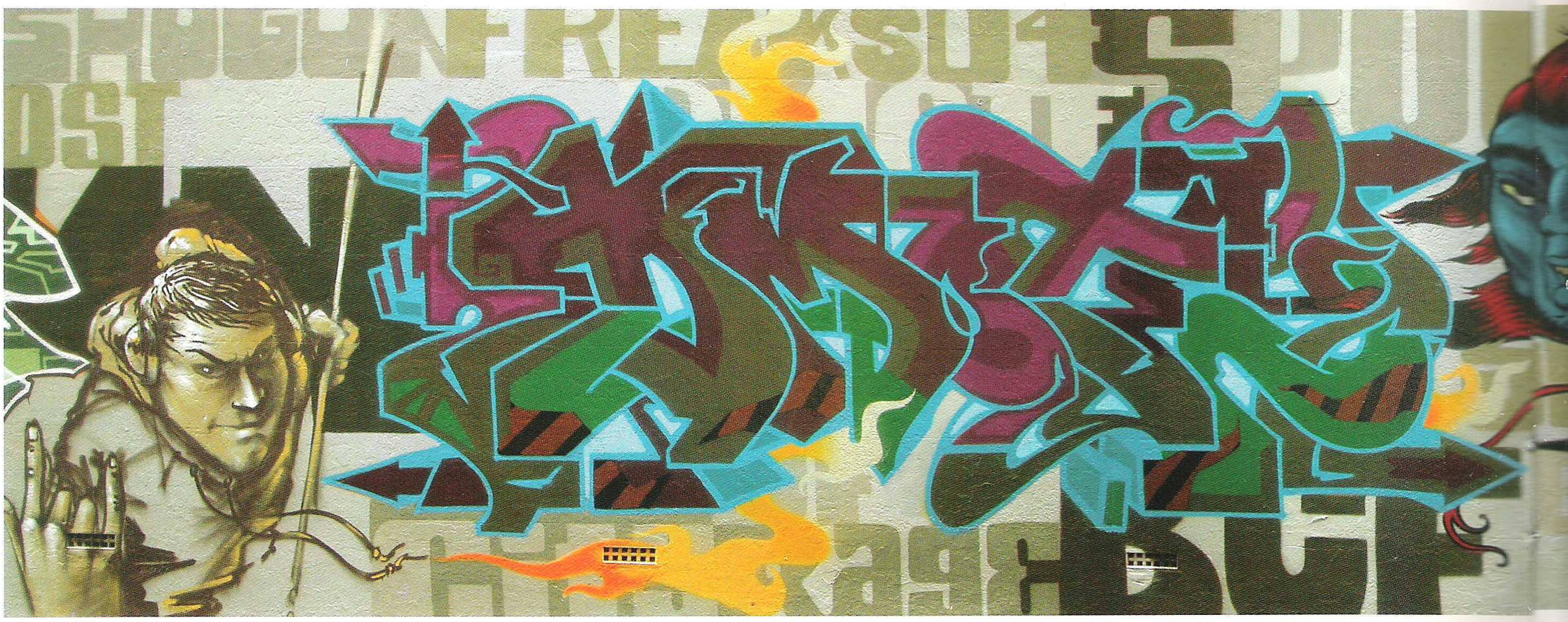
Dmote: In my cd player:
King Gedorah, Lifesavas, Tony Touch R&B no. 31.


INVADERS MUST DIE
INVADERS MUST DIE
INVADERS MUST
ST DIE
THE NORTH FACE
BIG CITY FREAKS

→ Photos by Terence Chin. → Illustration by Dmote. This collaboration was produced for an upcoming Design Is Kinky book project.


Mostly
FEARLESS
DMOTE
Fame
BCFREAKS
OK
ego

→ This page rocked by Dmote exclusively for Artillery.



→ WHAT MATERIALS/TOOLS ARE YOU USING BESIDES SPRAY PAINT?

Dmote: Acrylic paints and brush. Screens and printing inks.

→ YOU DO A BIT OF DESIGN WORK, HOW DID YOU INITIALLY GET INTO DESIGN?

Dmote: It always made sense to do art for a living. I worked in a publishing company for a while and then realised I hate 9 to 5 jobs and will never do that again. I've been offered jobs two days a week and I still cant take them.

→ SO YOU HAVE OBVIOUSLY ACHIEVED THE GOAL OF DOING ART FOR A LIVING, CAN YOU BREAK DOWN AN AVERAGE DAY IN THE LIFE OF DMOTE?

Dmote: Everyday is different. I try and change it up a little otherwise I get bored and feel like Im in a job situation. Generally I start with email and chores (bills etc...). I draw in my lunch time for an hour and then work. I do mainly design work, computer based illustrations, t-shirt prints and ads. I don't like doing graff jobs too much but if they pay enough its easy work for me.

→ HOW DID YOU END UP WORKING WITH COMPANIES LIKE REEBOK? WHAT ARE THESE BIG COMPANIES LIKE TO WORK FOR? HOW MUCH CREATIVE CONTROL DO YOU MAINTAIN?

Dmote: My mate works at Reebok. Reebok are cool to me. They always have some sort of input (slogans, products). Its a commercial job in the end.

→ HOW DOES THIS COMPARE TO YOUR PERSONAL WORK?

Dmote: I do two types of jobs; graphic jobs and jobs related to my name Dmote. These jobs are very different. It has to be cool for me. I need to be able to walk past these jobs be cool for me. I need to be able to walk past these jobs and feel comfortable.

→ HAVE YOU EVER HAD TO REJECT ANY DESIGN JOBS BECAUSE YOU FELT PROCEEDING WITH THE JOB WOULD BE A COMPROMISE?

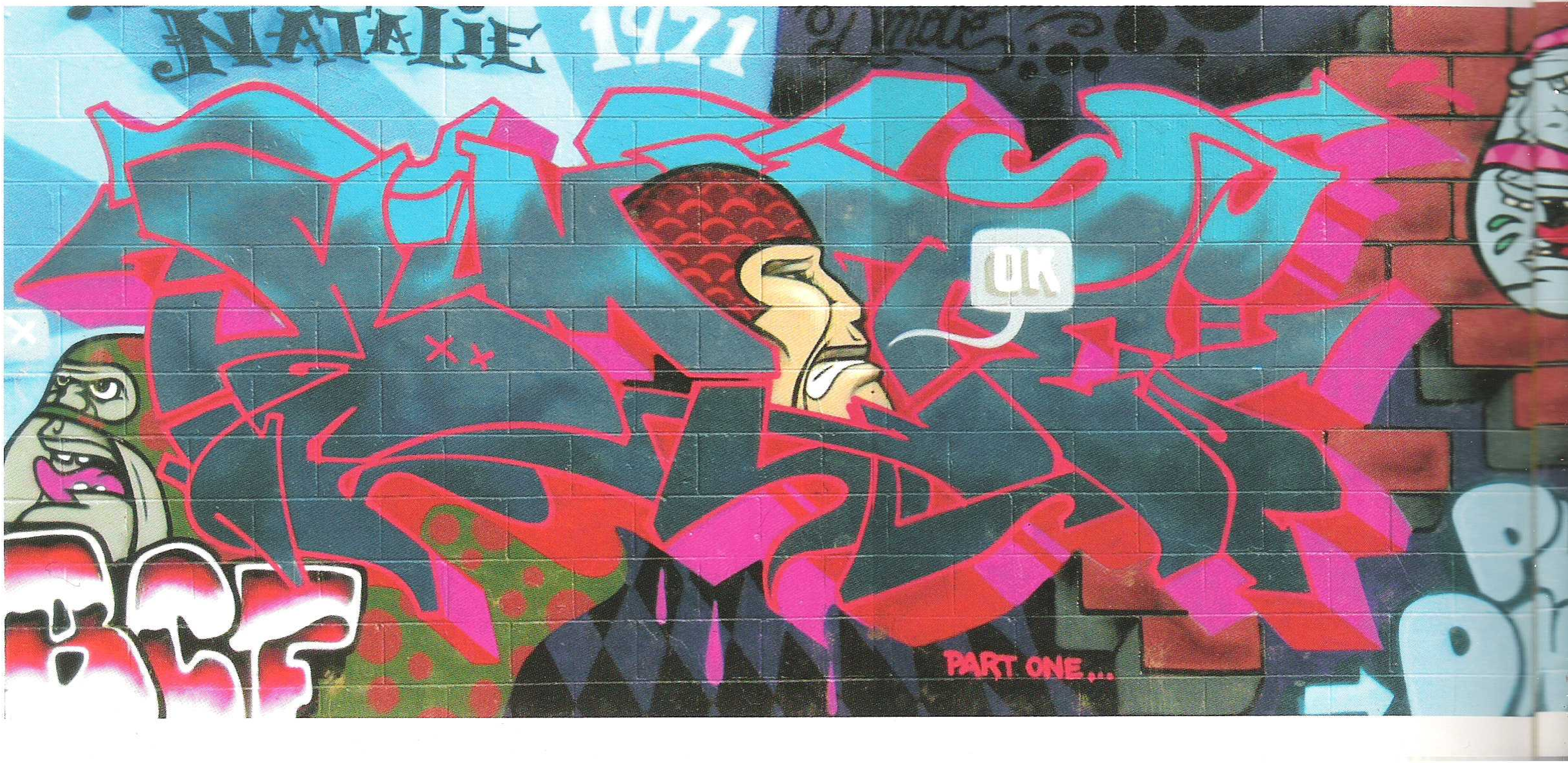
Dmote: Yes definitely. You'd be surprised what type of things (or companies) I've been asked to be involved with. Advertising and marketing people really suck big dicks. I hate them and they have no conscience.

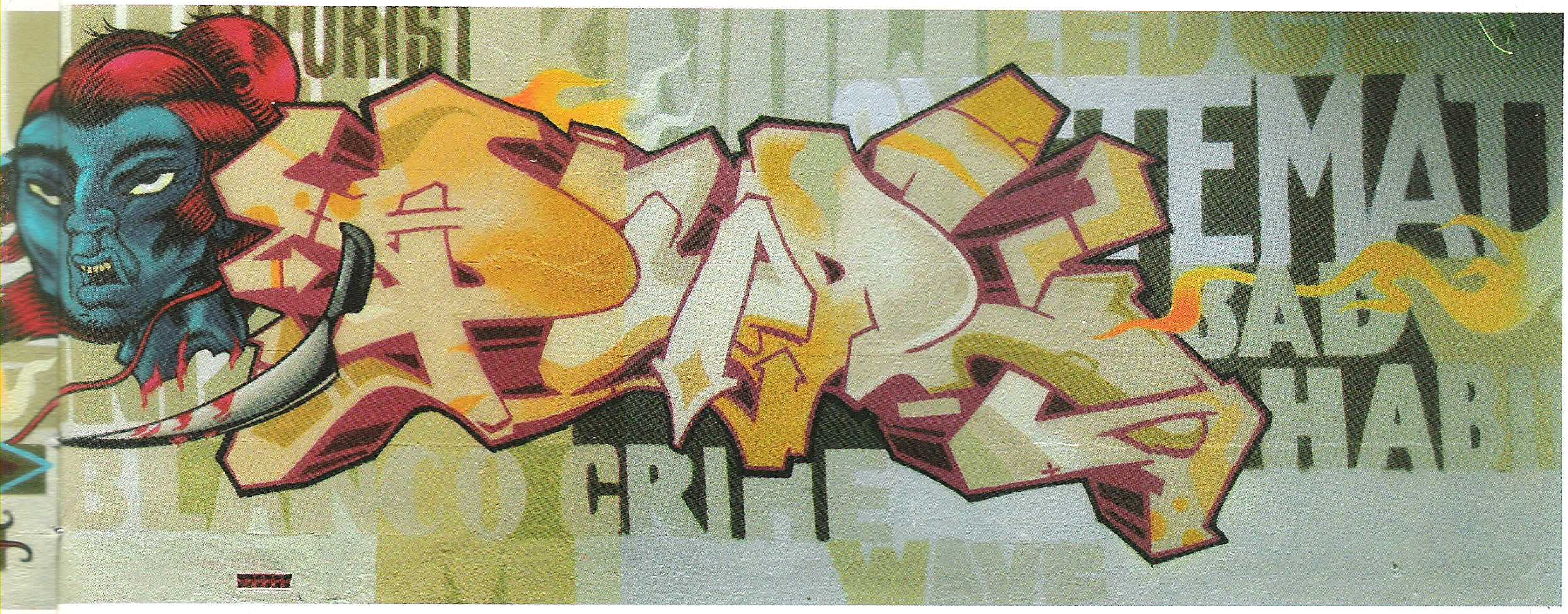
→ WHAT ARE SOME PROJECTS THAT YOU ARE PROUD OF?

Dmote: Organisation of the Camouflage exhibition and Area 2010 festival were really cool. I like my own t-shirt project. Tattoo designs and some recent screen prints.

→ WHAT ARE YOU WORKING ON AT THE MOMENT?

Dmote: I just painted windows for David Jones, that was cool. Had an exhibition in Perth and stuff for your mag.





→ TASEK, DMOTE, PUDL (Sydney 2003)

→ HOW DO YOU STIMULATE YOUR MIND DURING THOSE DREADED TIMES OF BLOCKED CREATIVITY?

Dmote: I clean up or do something mindless like th[illegible] is always plenty of washing to do.

→ IF YOUR ART COULD AFFECT PEOPLE IN ONE WAY, HOW WOULD IT AFFECT THEM?

Dmote: I would put sculptures on the pave[illegible] trip over them on the way to work.

→ TELL US ABOUT THE INCEPTION OF YOUR T-SHIRT PROJECT 'LIVE BY THE SWORD'. HOW WELL WAS THE FIRST RANGE RECEIVED?

Dmote: LBTS was a project I started just to do something for me and my friends to involved in. The first project Merda and Puzle did something. This time Daim did a print. I did the rest. All sold real quick so I guess it was received well.

→ FASHION, FACT OR FICTION?

Dmote: Don't get the question but I think fraud is probably a better word.

→ BESIDES ART RELATED INTERESTS, WHAT RECREATIONAL ACTIVITIES FILL YOUR SPARE TIME?

Dmote: I used to play sport but I only do my work at the [illegible]. There is always something I could be doing.

→ WHO ARE YOUR FAVORITE AUSTRALIAN WRITERS/ ARTISTS/ DESIGNERS?

Dmote: [illegible] ram, Kerupt, Stylez, Kasino, Rhys Lee, [illegible] Cullum, Natalie Wood, Puzle, Ricky

Quick questions:

→ THE DMOTE BEER OF CHOICE? Melbourne longneck (trying not to drink)

→ FAVORITE COLOUR? Grey beige (don't really have one).

→ FAVORITE BOOKS? Dondi, Urban Discipline books.

→ FAVORITE WRITER FROM THE SUBWAY ART/ STYLE WARS ERA?, AND WHY? So many. Phase 2: He is so knowledgeable, wise, mysterious and true to the game. An amazing contribution to lettering. Doze: The most amazing graffiti painter/personality.

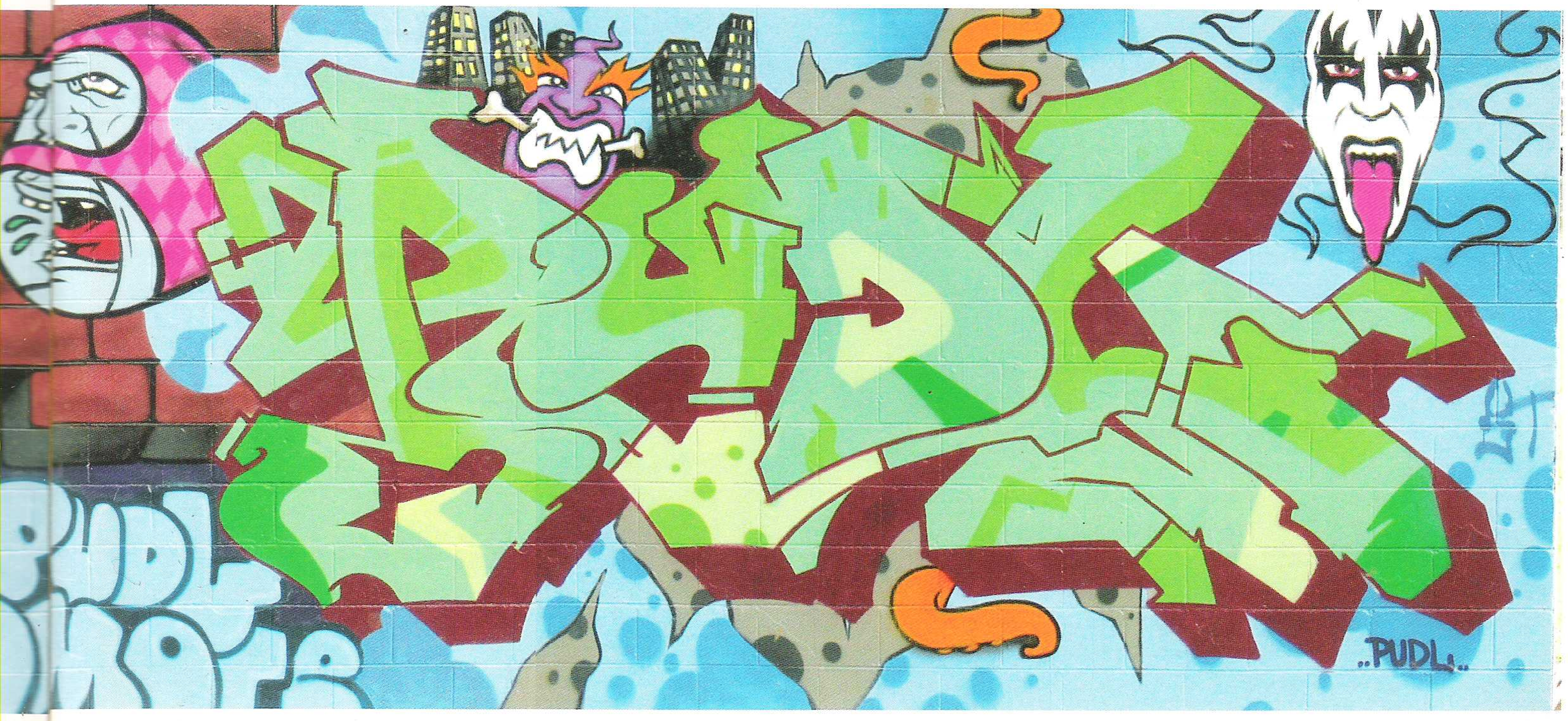
→ FINISH THIS SENTENCE: KEEPING IT REAL IS.. Knowing and contributing to your culture.

→ WHAT DID YOU HAVE FOR BREAKFAST? This morn museli, strawberry banana, yogurt soy milk (my girl made it for me.)

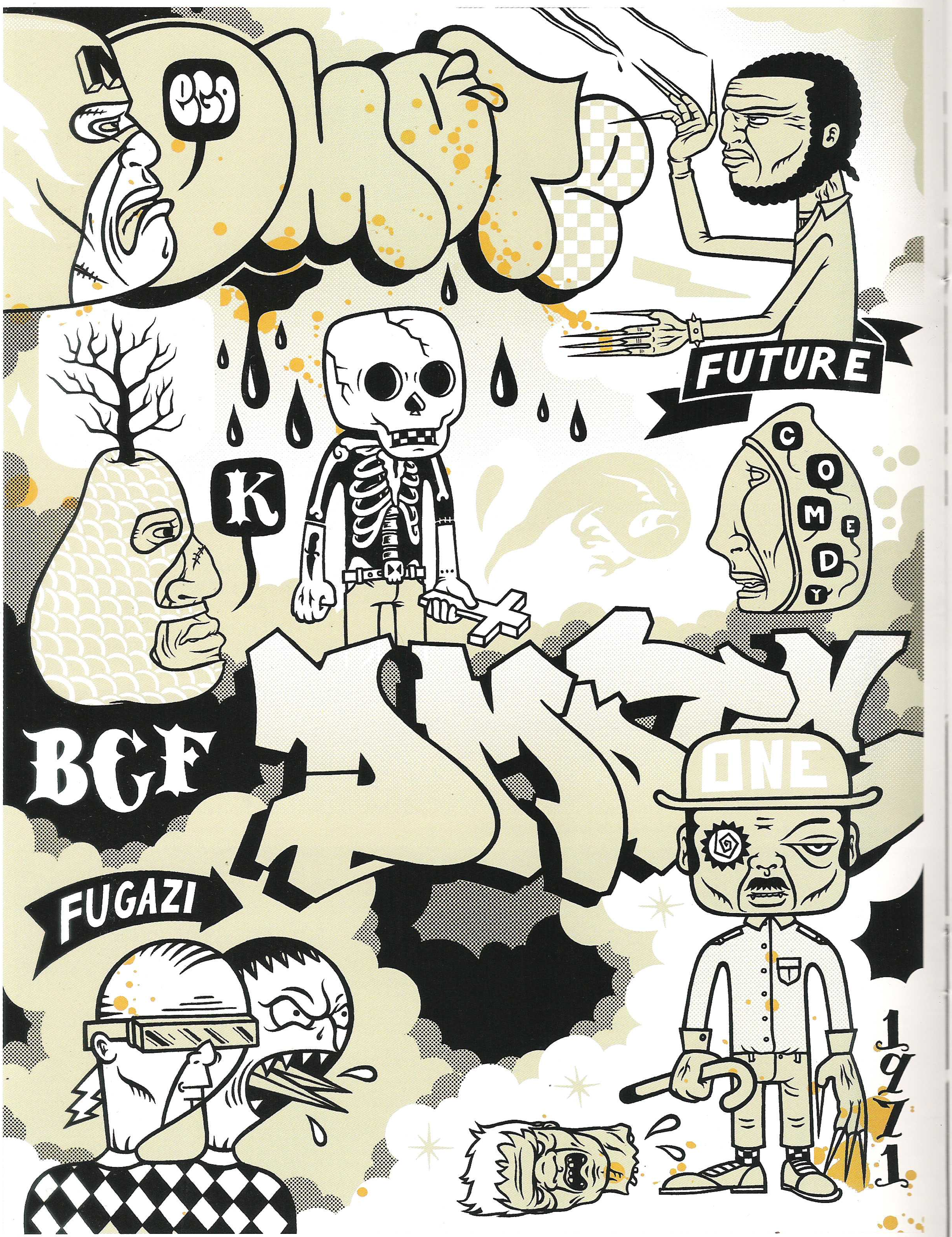
→ WHAT ARE YOU WORKING ON TODAY? A big wall for Vendor Shoes

→ WHAT IS THE FIRST THING YOU WILL DO AFTER THIS INTERVIEW? Try and find you some pics

→ LAST WORDS? Thanx and cya. 💀

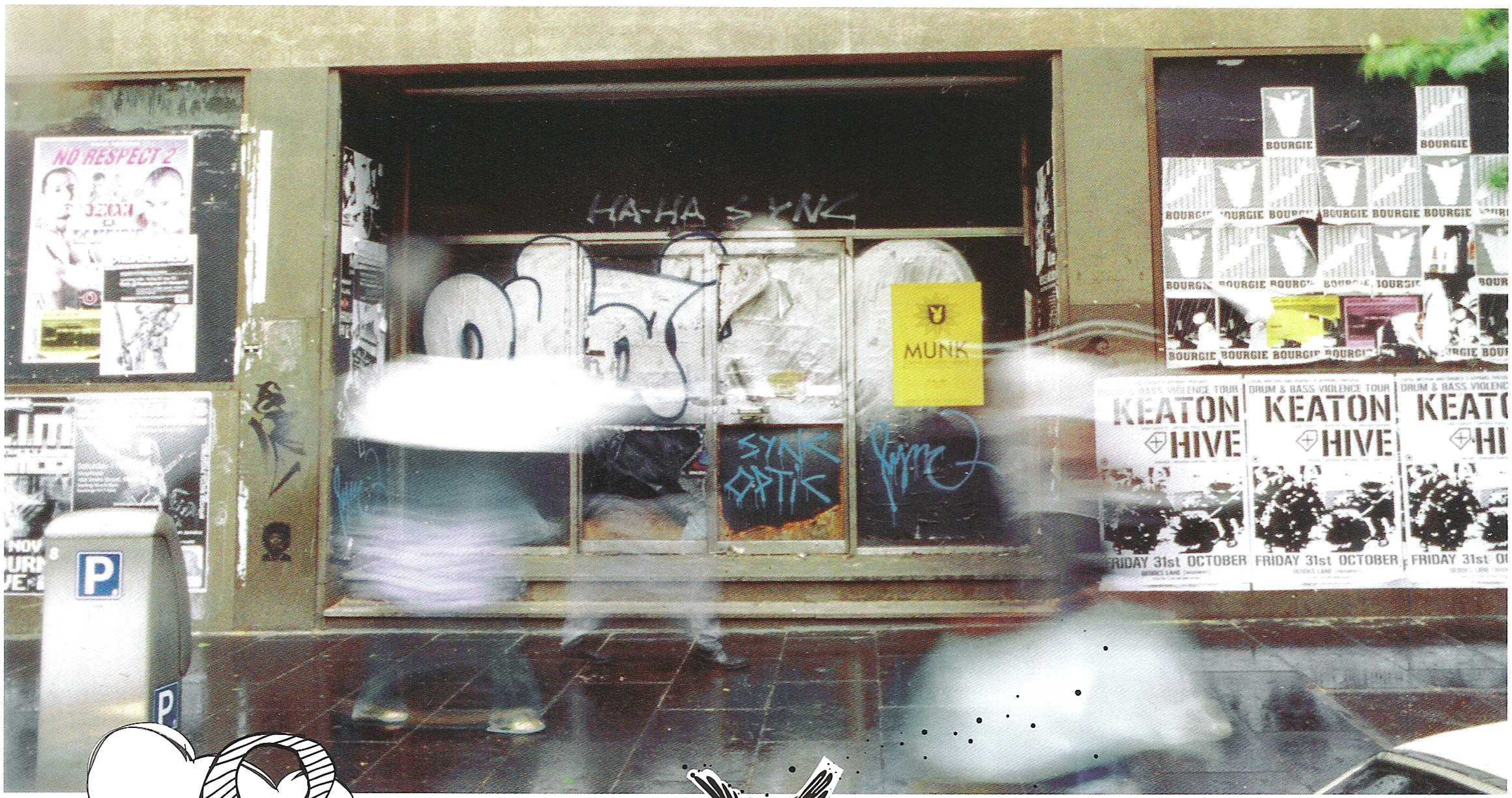


→ DMOTE, PUDL 2003



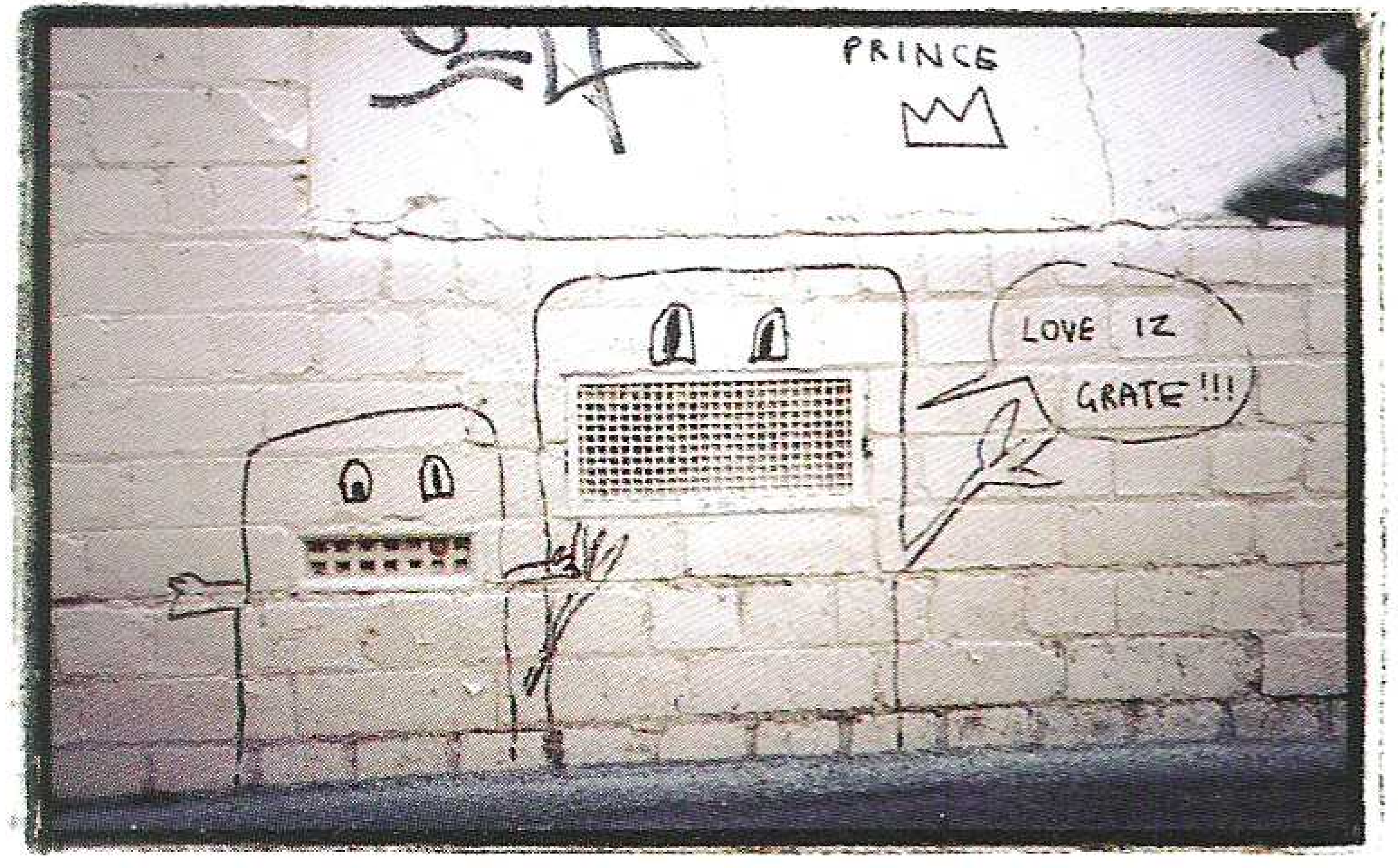
ego
FUTURE
K
COMEDY
BCF
ONE
FUGAZI
1971

→ This page rocked by Dmote exclusively for Artillery.

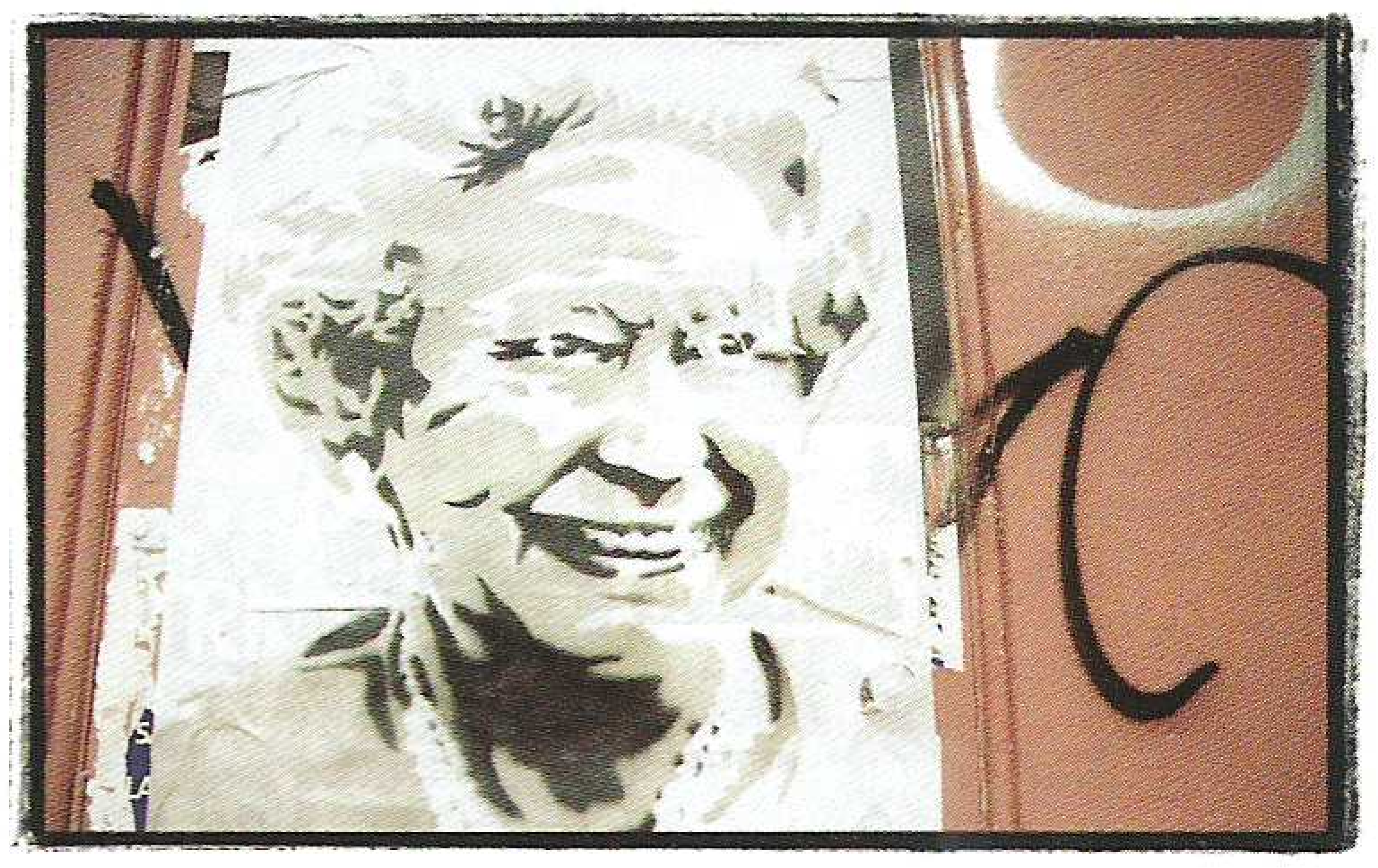

NO RESPECT 2
HA-HA SYNC
MUNK
BOURGIE
DRUM & BASS VIOLENCE TOUR
KEATON
+ HIVE
FRIDAY 31st OCTOBER
SYNC
OPTIC
P

PICTURE BY WWW.DJP72.NET

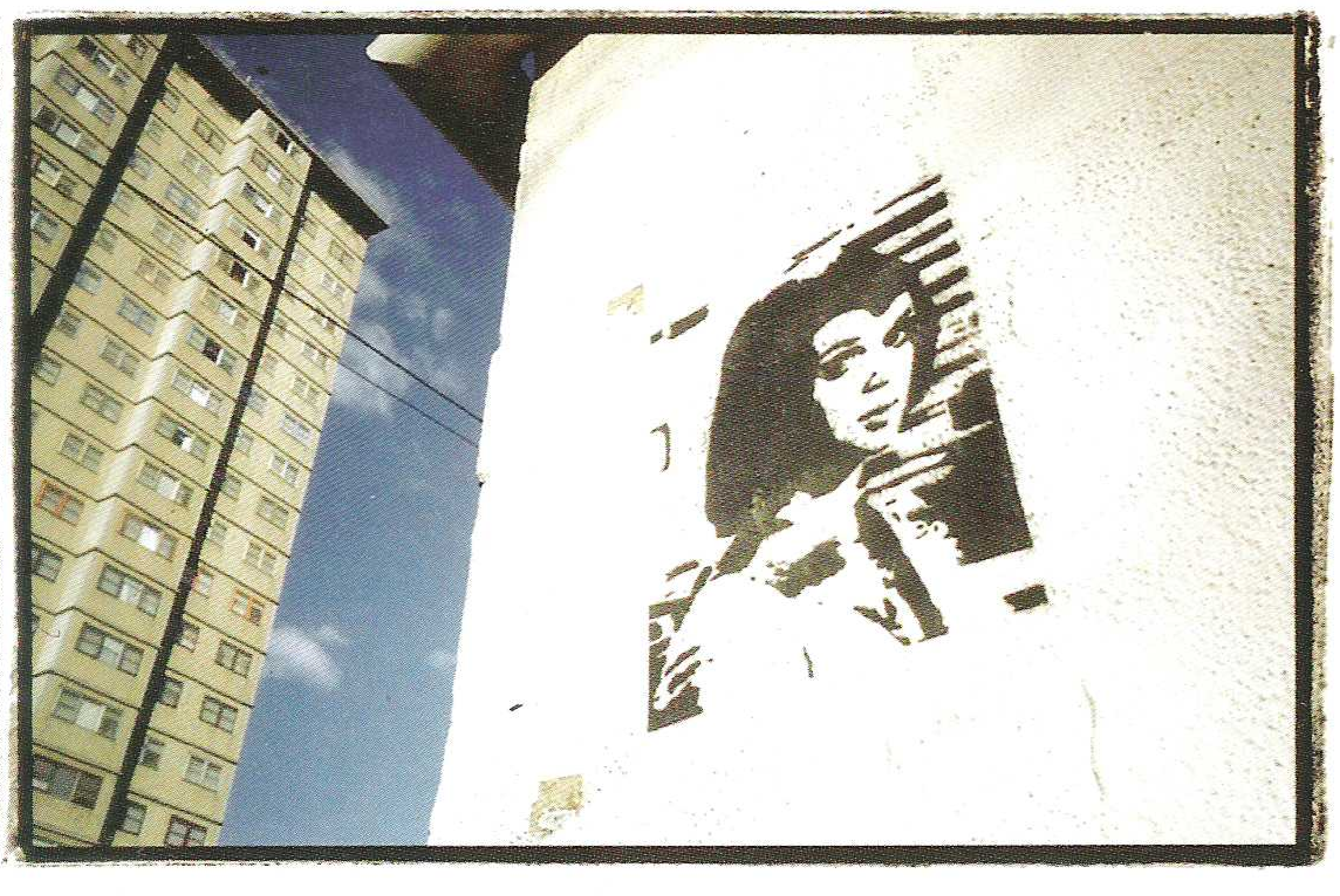
Street


PRINCE
LOVE IZ GRATE!!!

SOMETIMES
I GET
CONFUSED
BUT
THEN I
FORGET



5 PHOTOGRAPHS BY SASKIA FOLK. RELAXSAS@HOTMAIL.COM
LOOK OUT FOR THE UPCOMING BOOK: FOTOFOLK NO. 1 'CONFORM'



AUTHORISED
GRAFFITI AREA

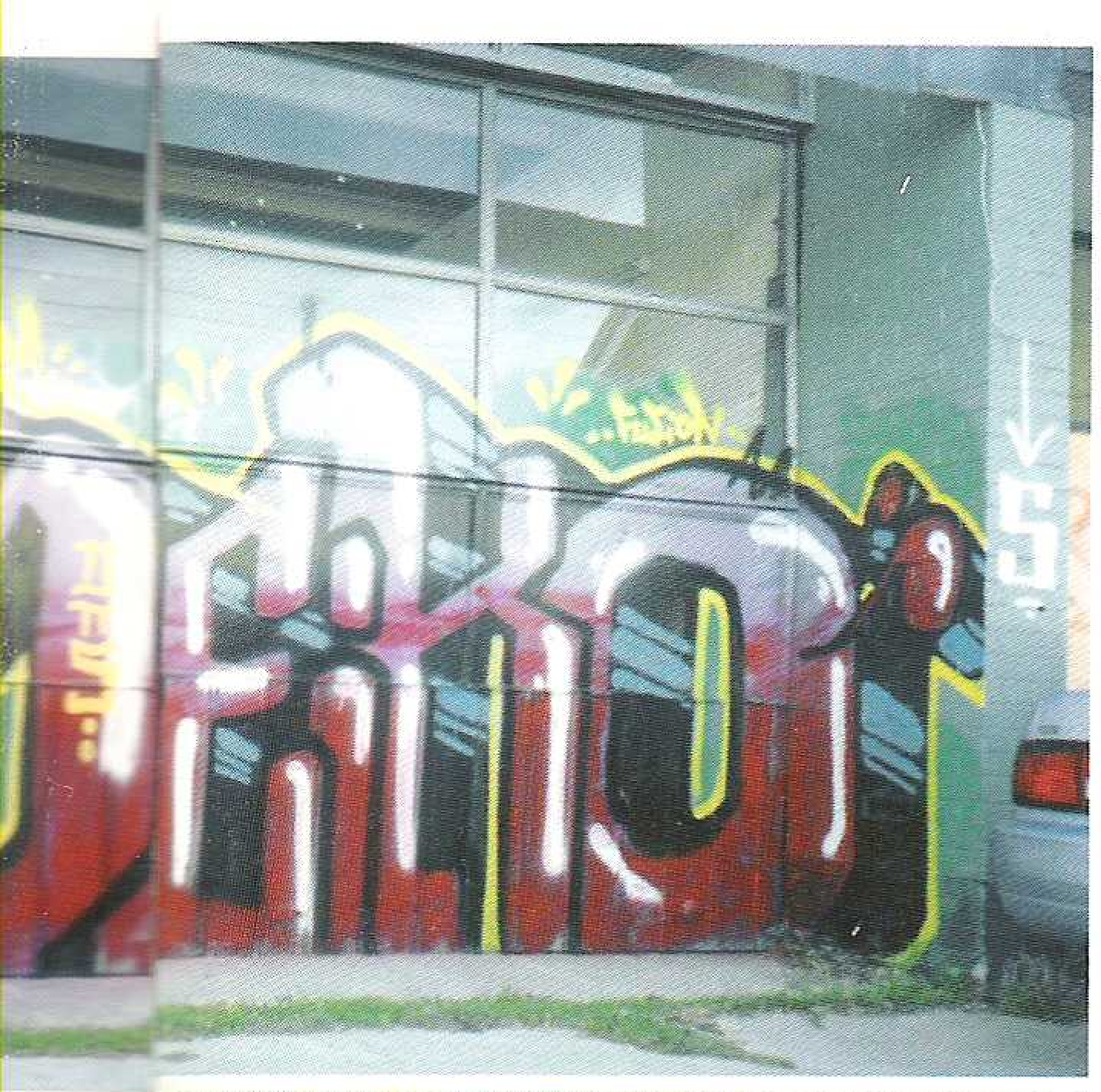
GROUND FLOOR SPACE FOR RENT
212.377.5757

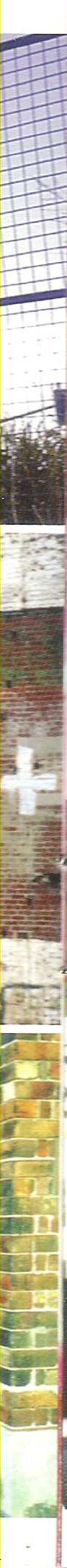
OKIEL
JADE

CALTEX
93.9
86.9
DAYS
DRIFT

FUTILE + BONEZ +

CRIMS INC
MEANT



ONE WAY
DEF THREATS
DTS


MEANT · FROST

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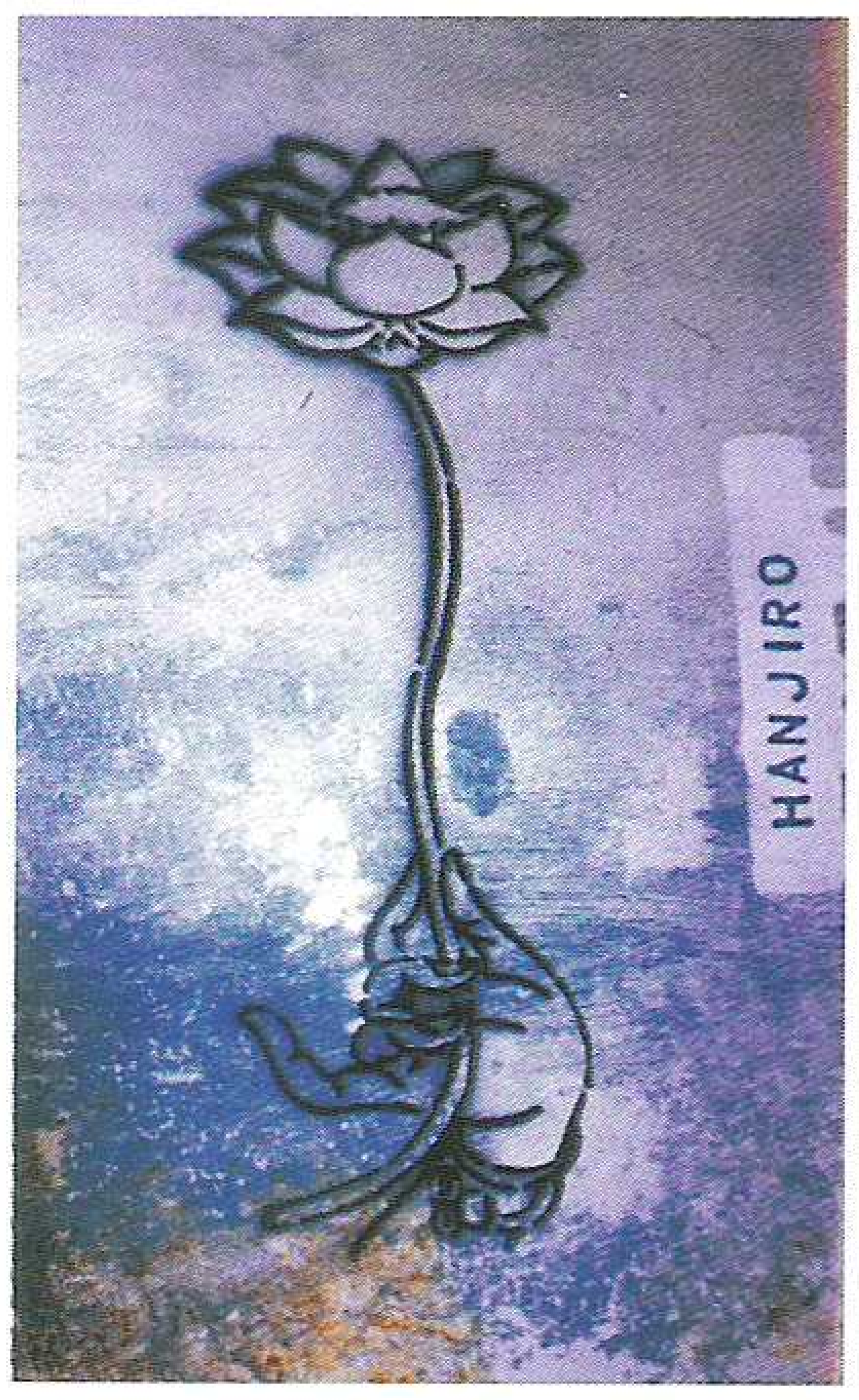
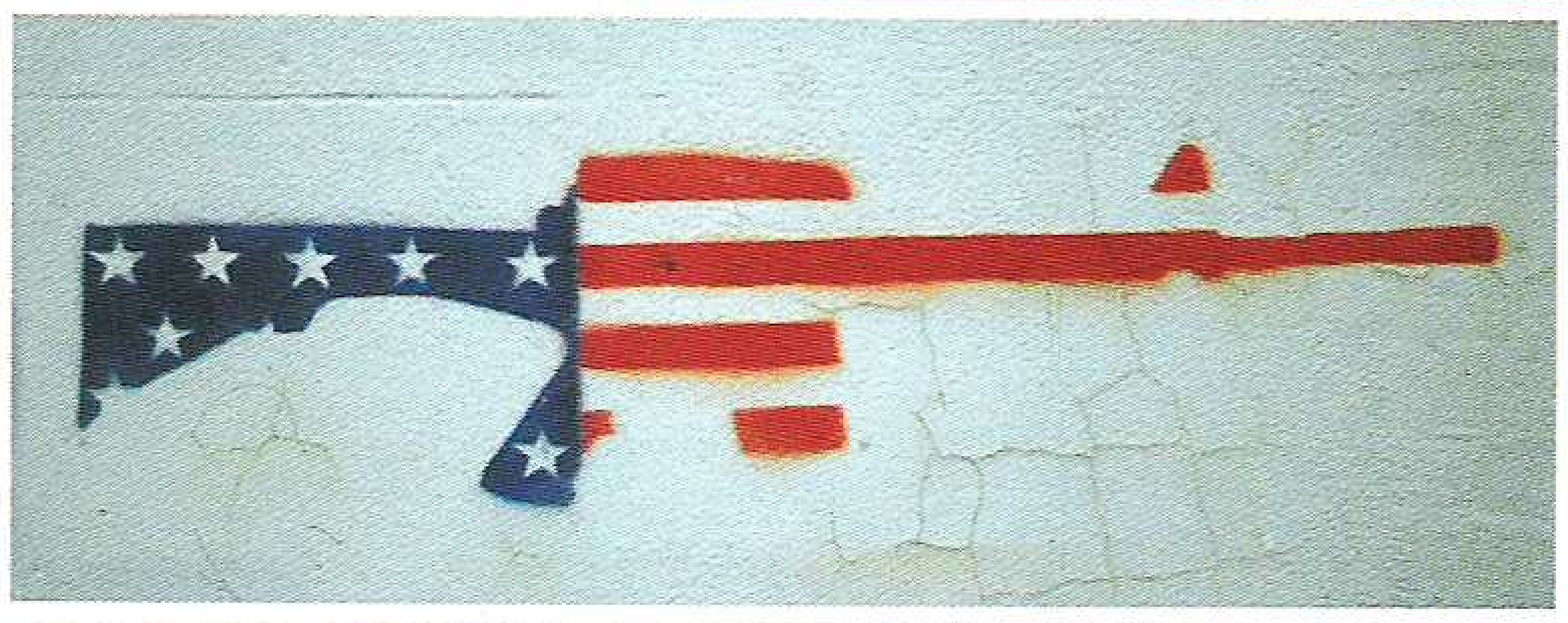
SUBSTATION No 901
energyAustralia
Surry Hills
Substation
No. 901

HAVE YOU SEEN FRANCIS

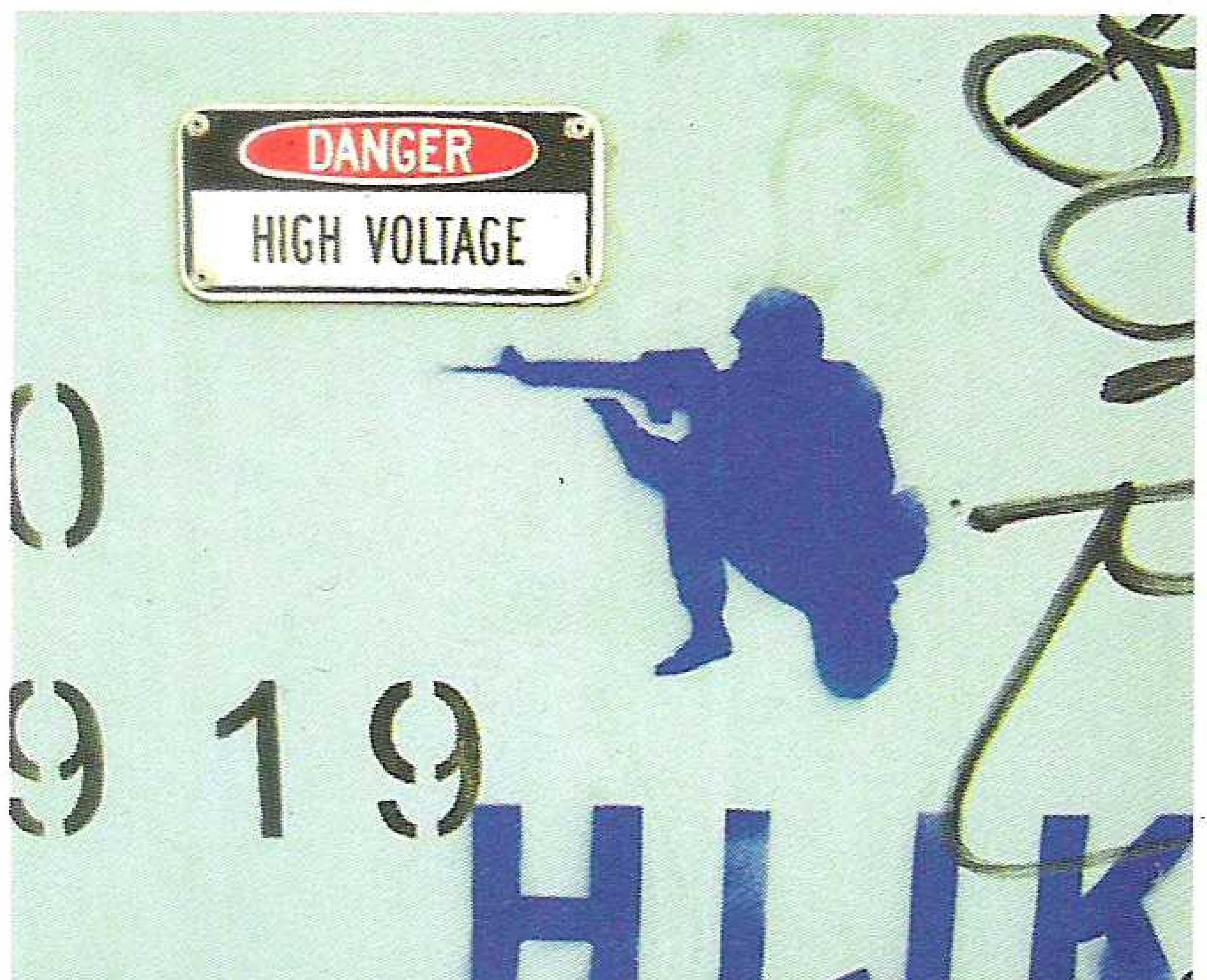

HANJIRO

Commonwealth Bank

PRAY
FOR
PILLS



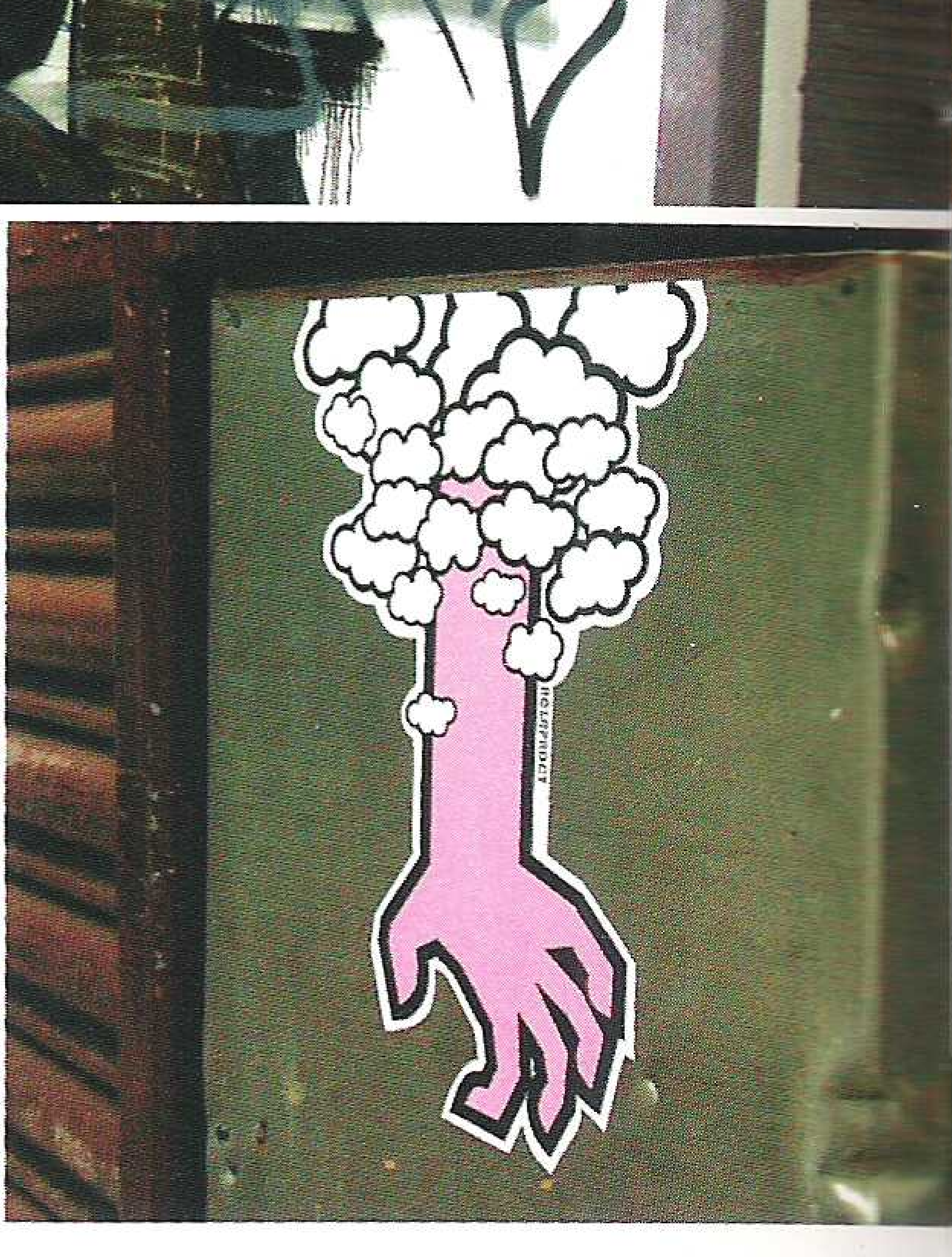
Telstra
FUCK
SCHOOL


DANGER
HIGH VOLTAGE
919
HIJK

DRIVEWAY

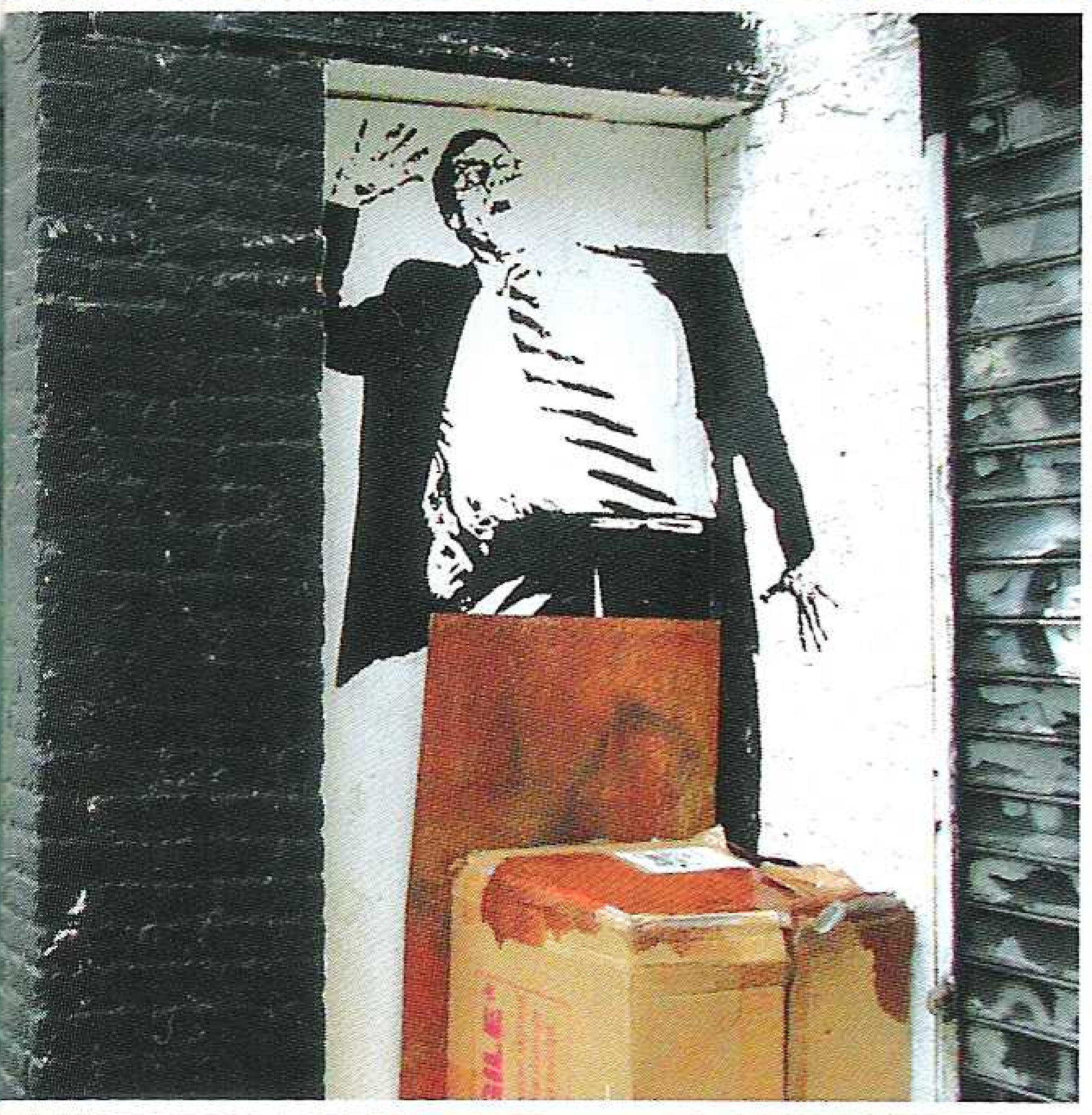
OBEY

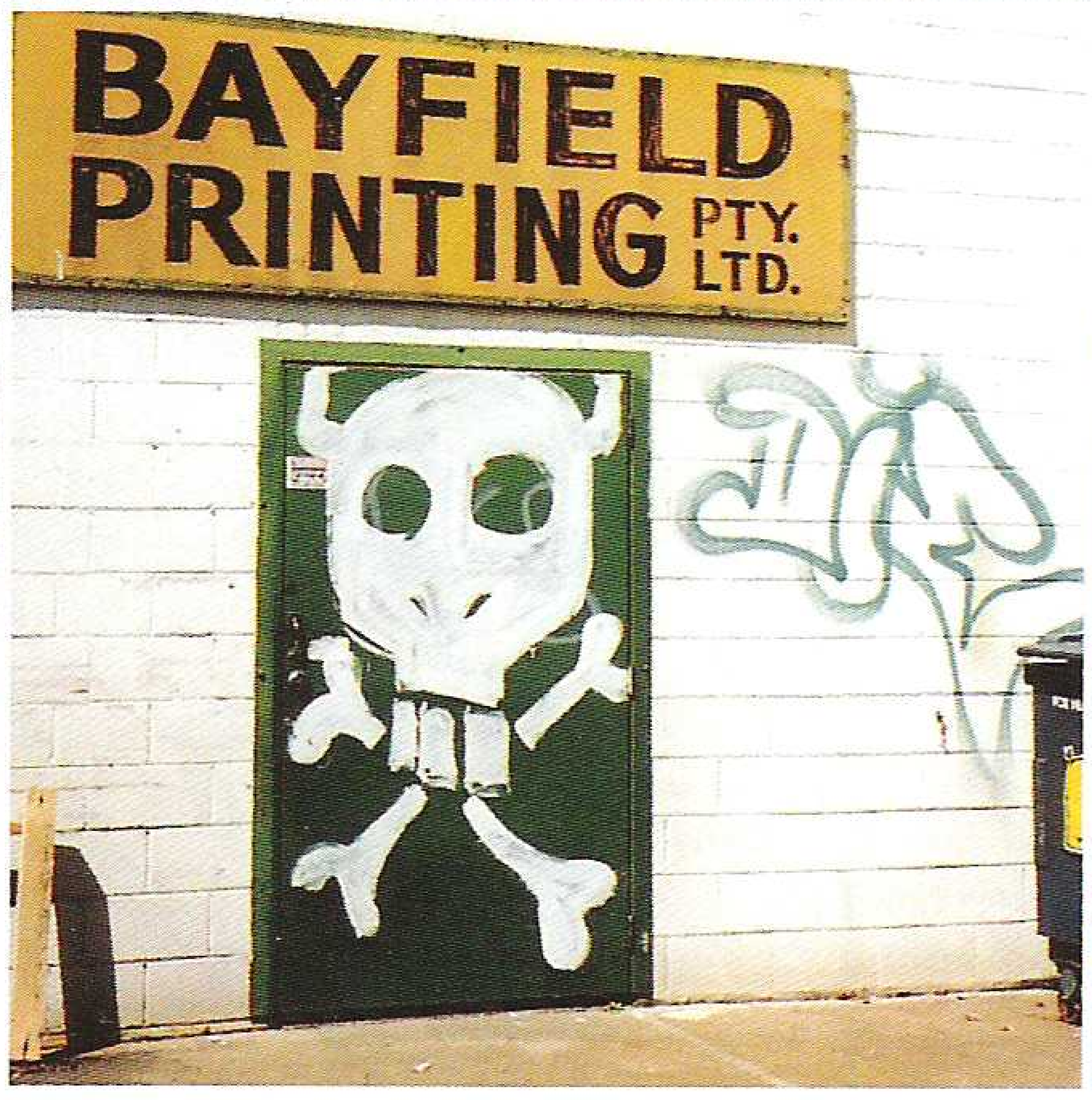
WARNING
NIKKI SIXX
BONEZ
CLASS WAR!
Jesus shaves
6:10



SLUTZ

SIOK
O-BERT
DYING TO LIVE

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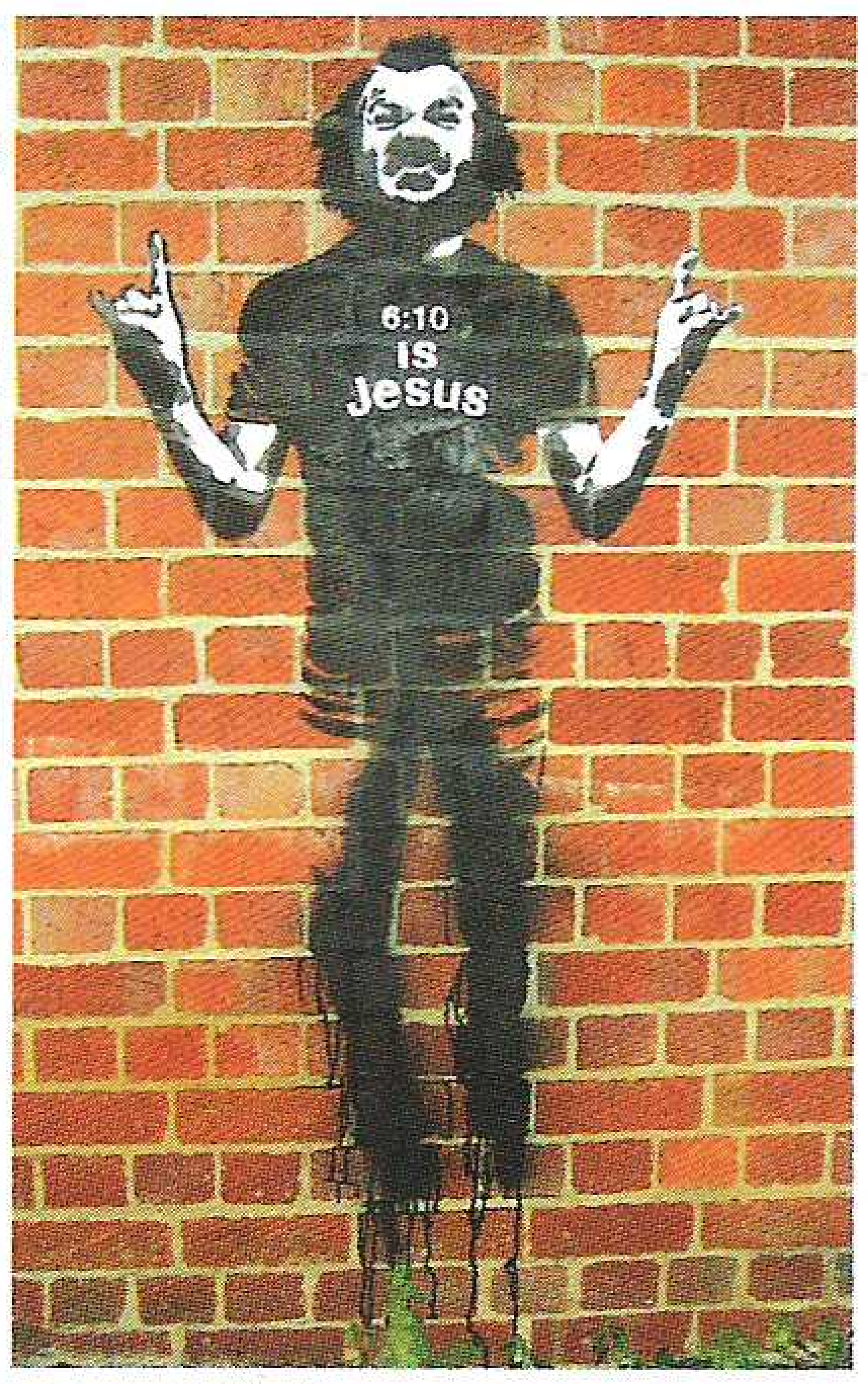
IWANNABE


6:10 is Jesus

$

TRUCKS USE THIS ENTRANCE
DAY AND NIGHT___

10

PRETTY BOY

FROM THAT COMES THIS
DUST
DIRT

Smile

birds.
NT
NT
NT
NT
NewTeam

BIRDS + NT BOYS
AND MYSELF
AFTER A NIGHTS
DAMAGE.

METER
MONK ⊙ IREE

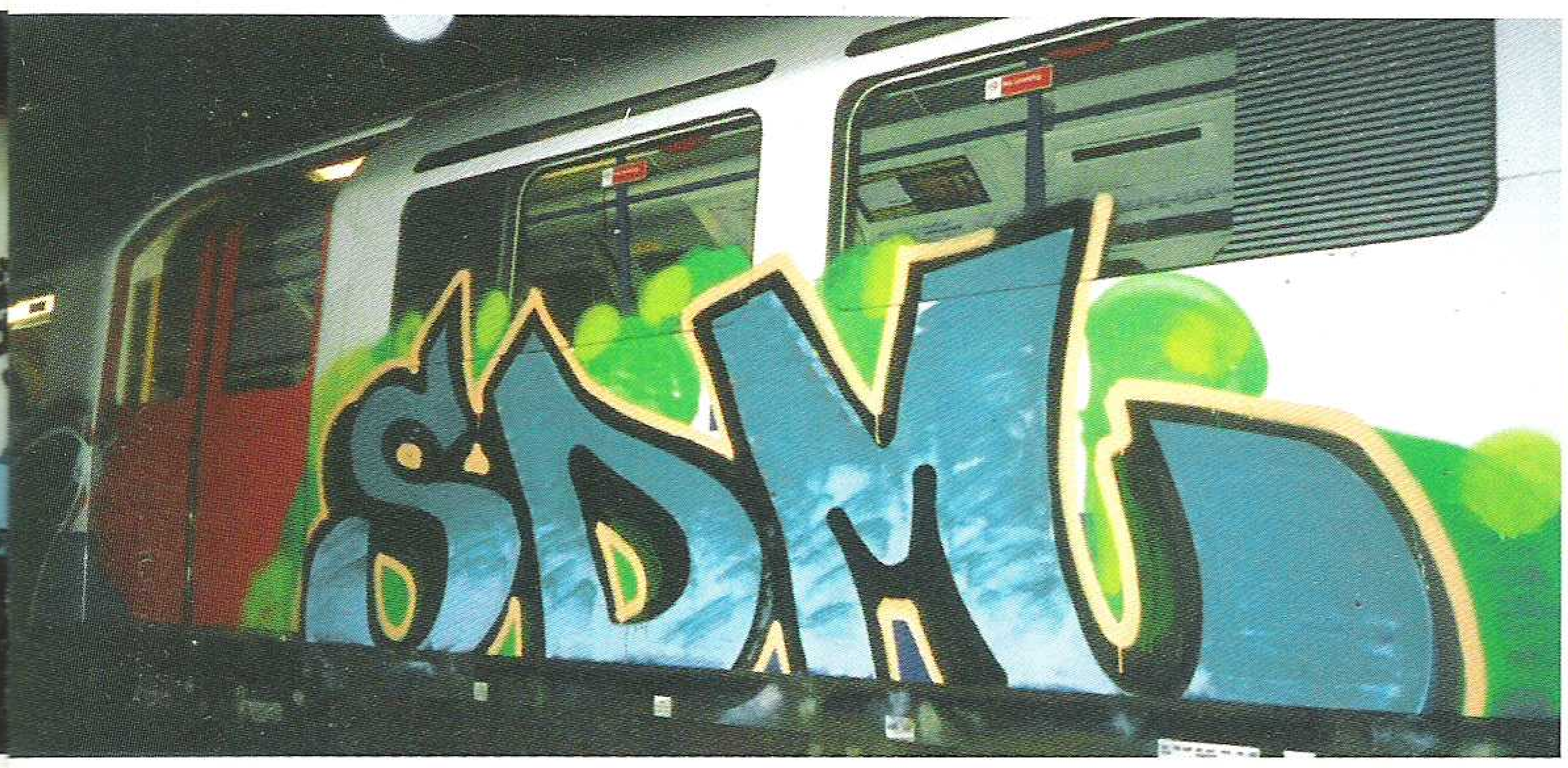
Eikel ♡
Yo:NT.
AROE

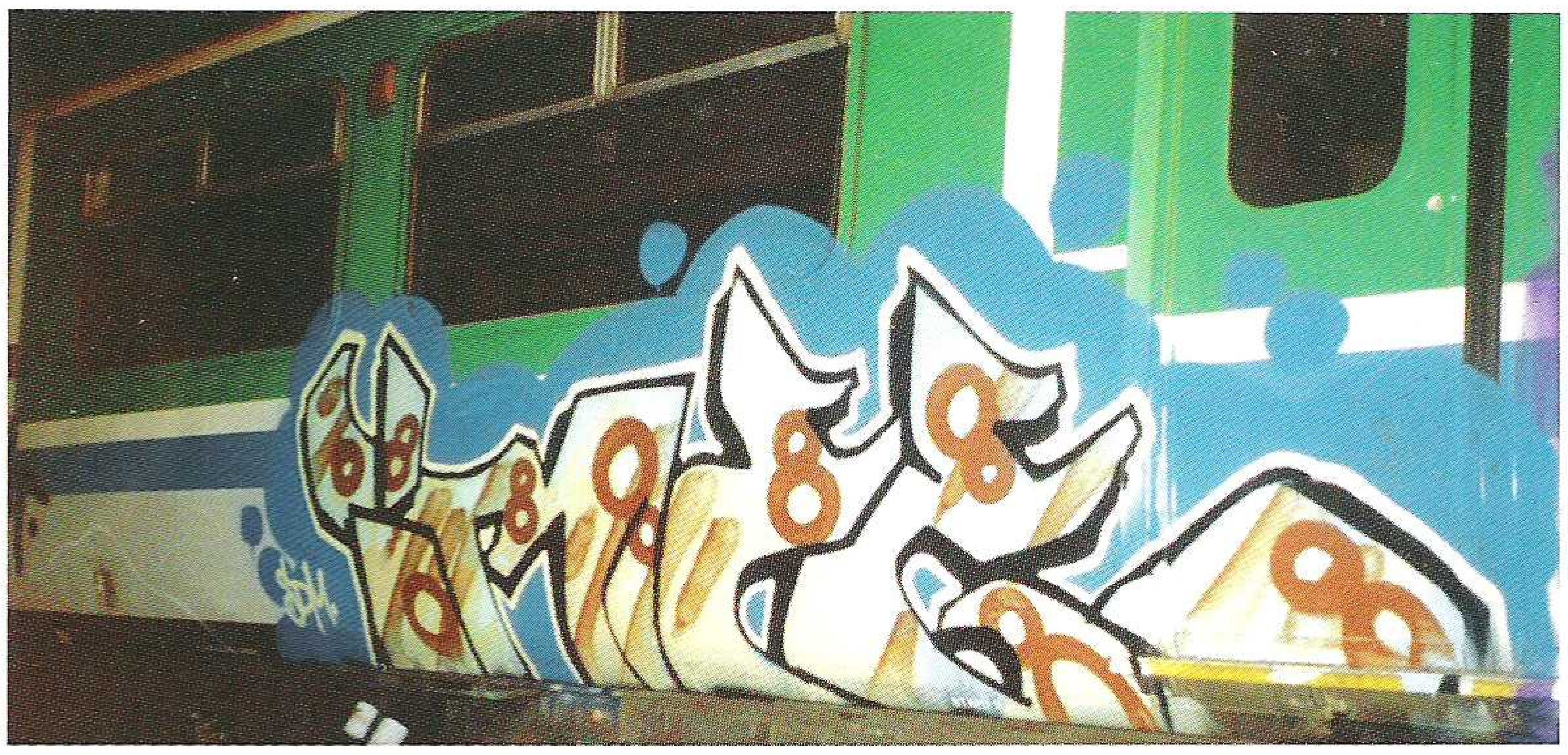
Iree-Monk

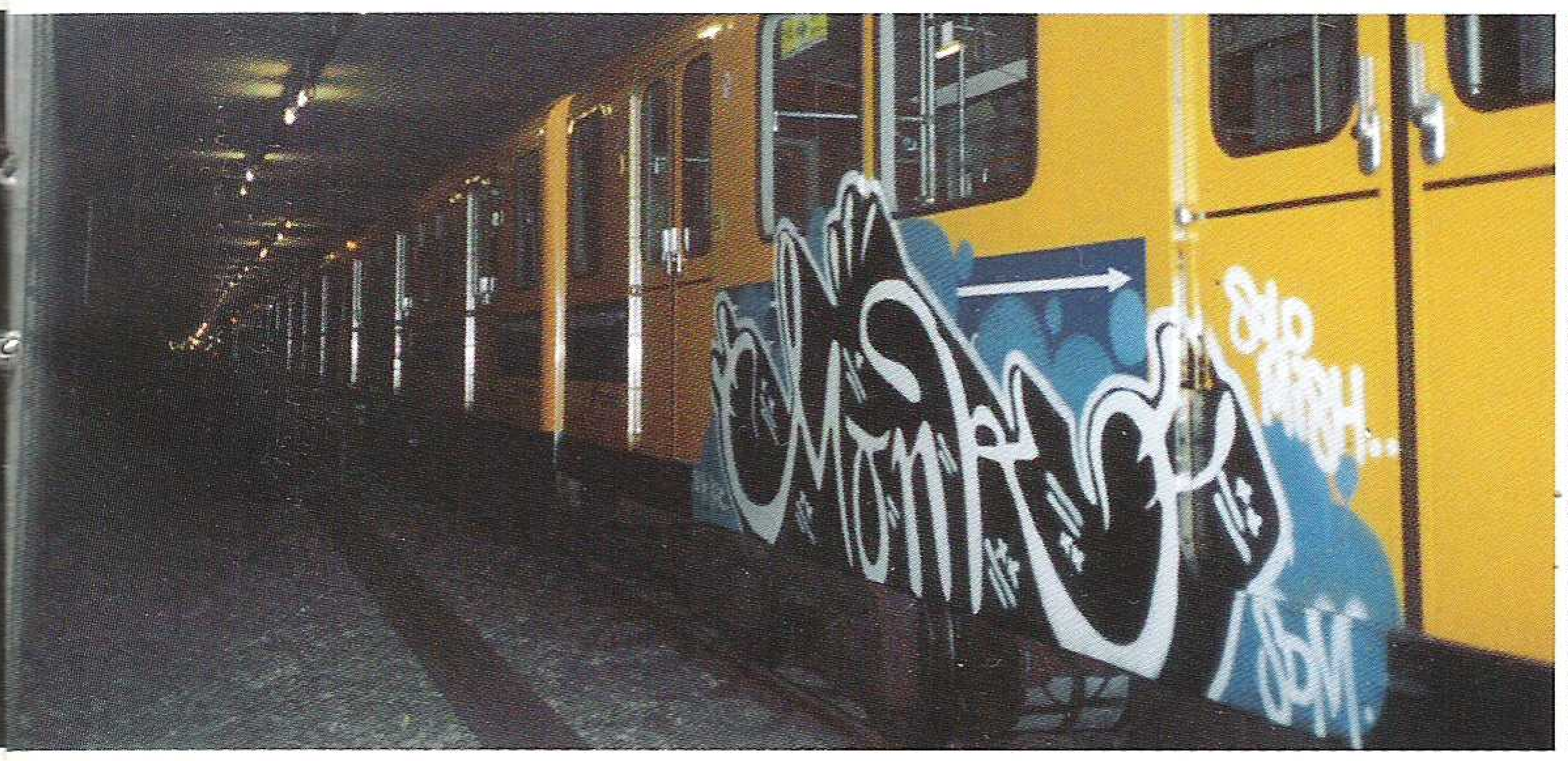
Yo.NT.
AROE.
ANIE
VERGE
SOM INN

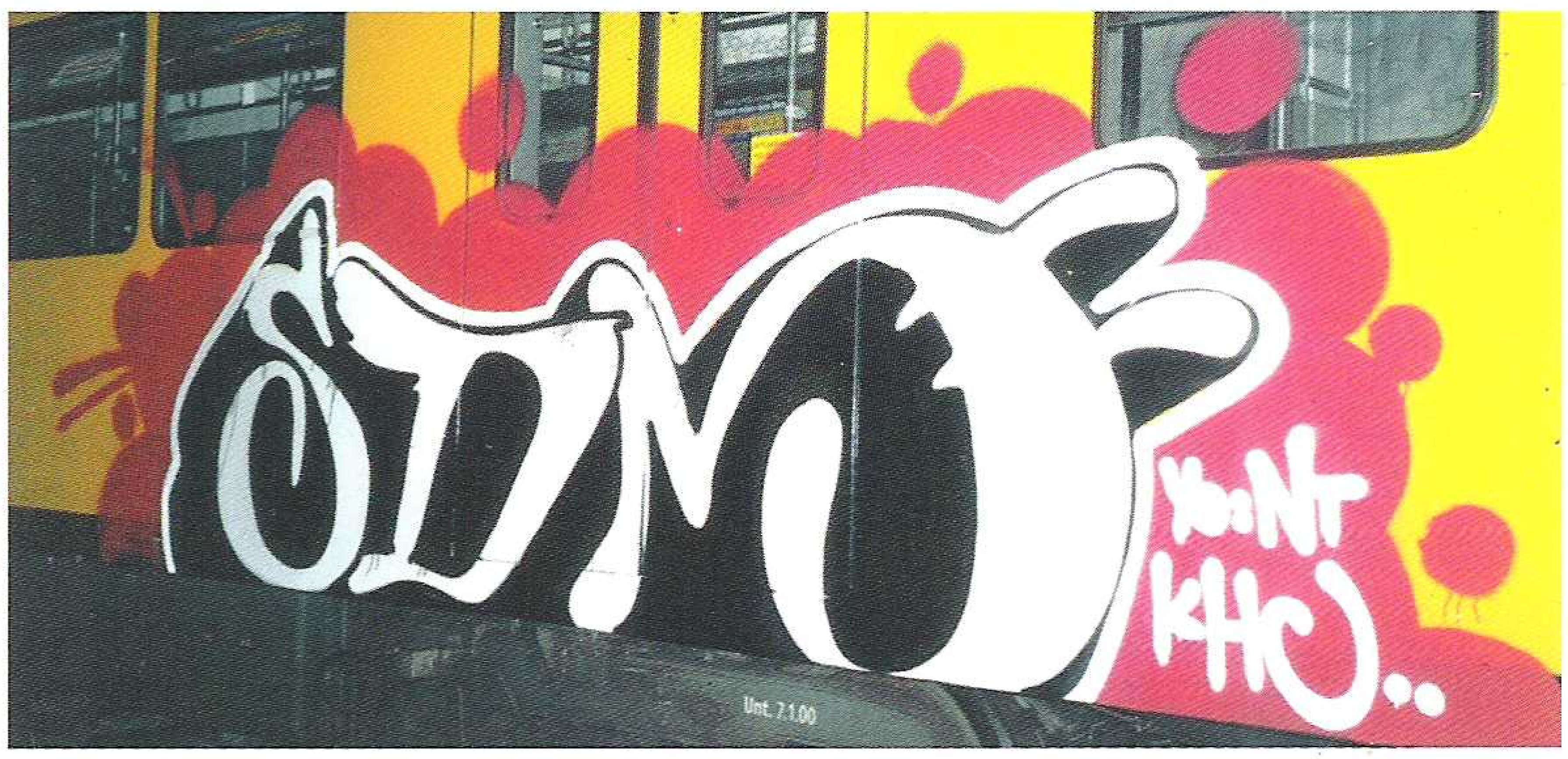
AustraliA.
METER
INN!

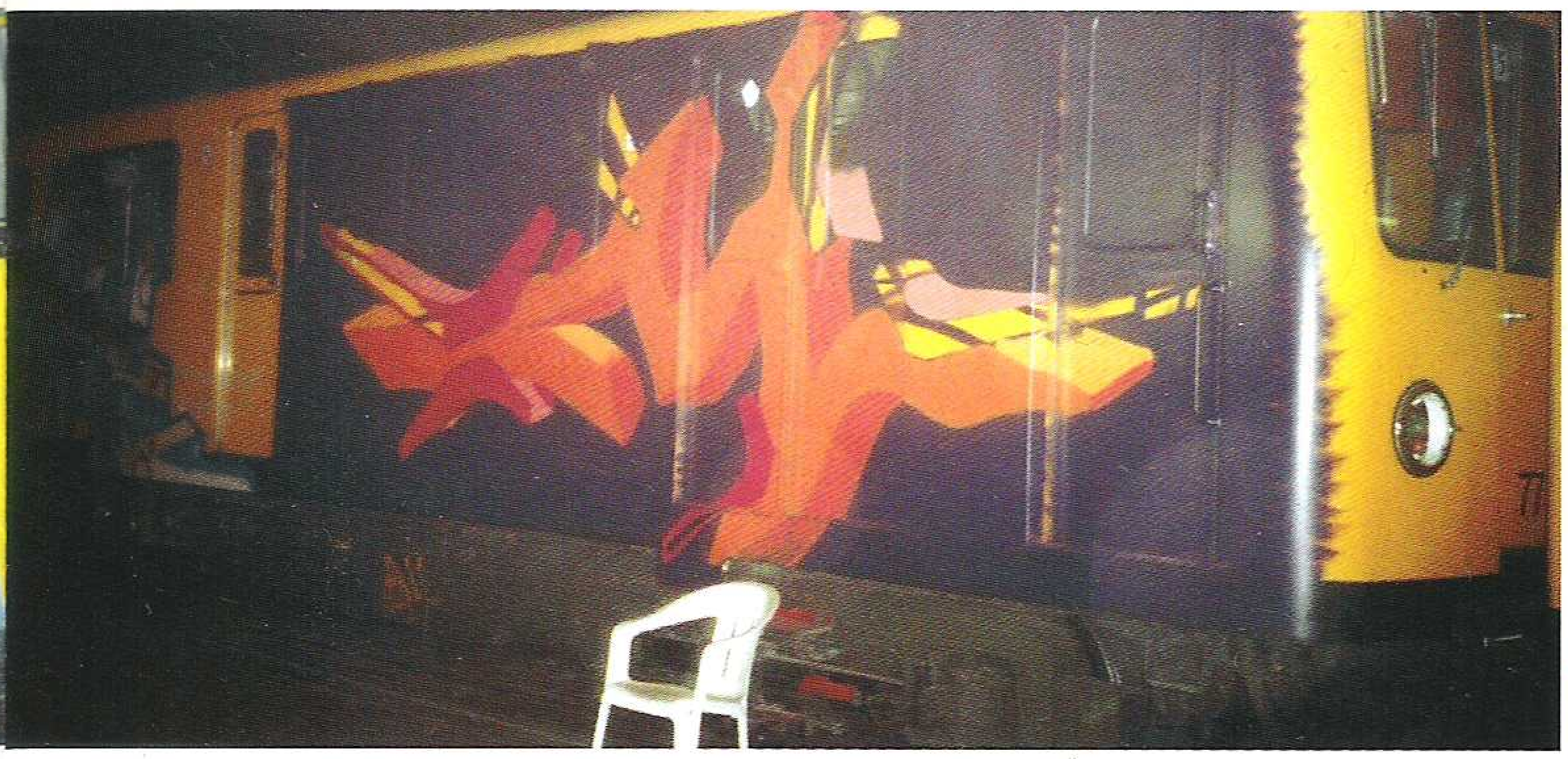
SOM
EURSTAURS

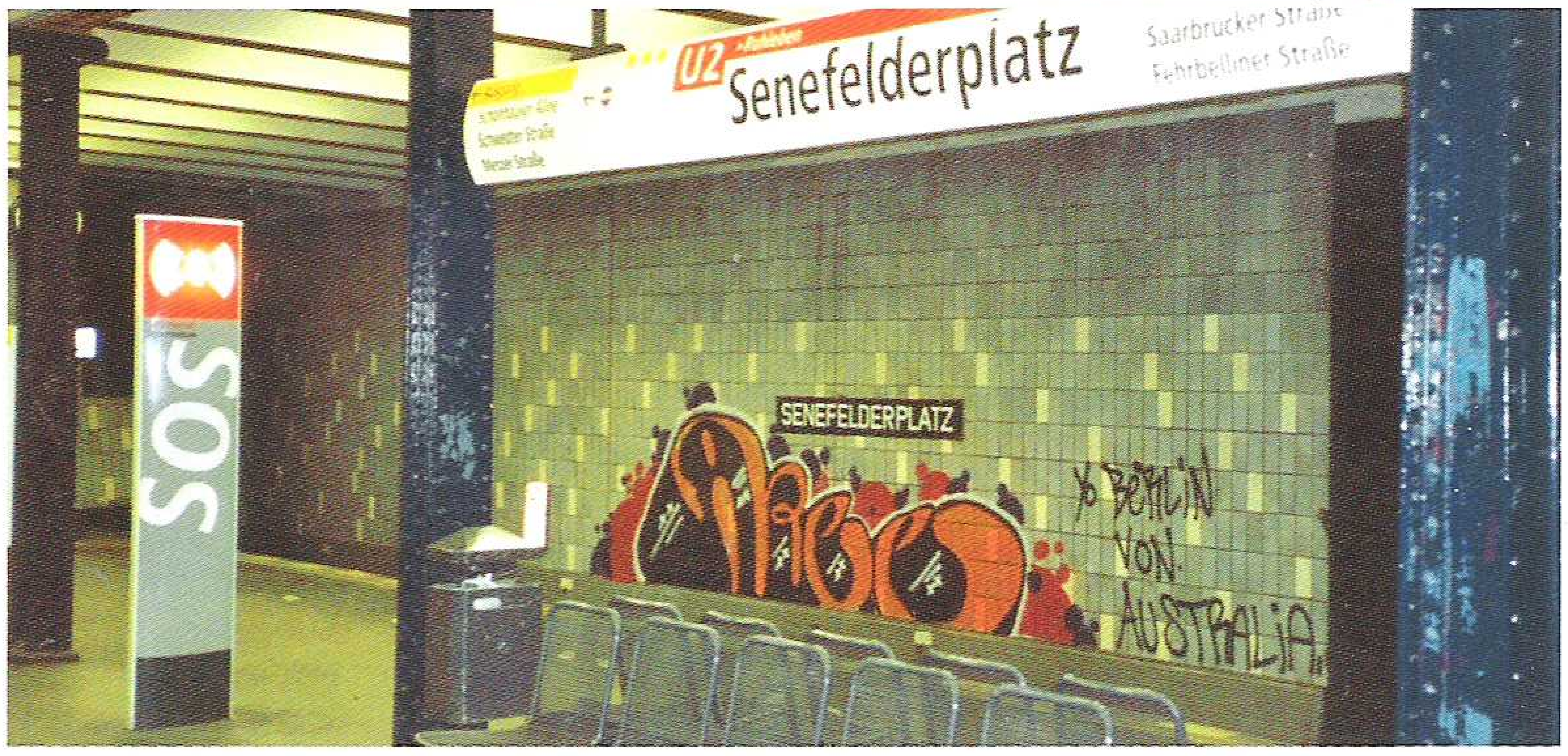






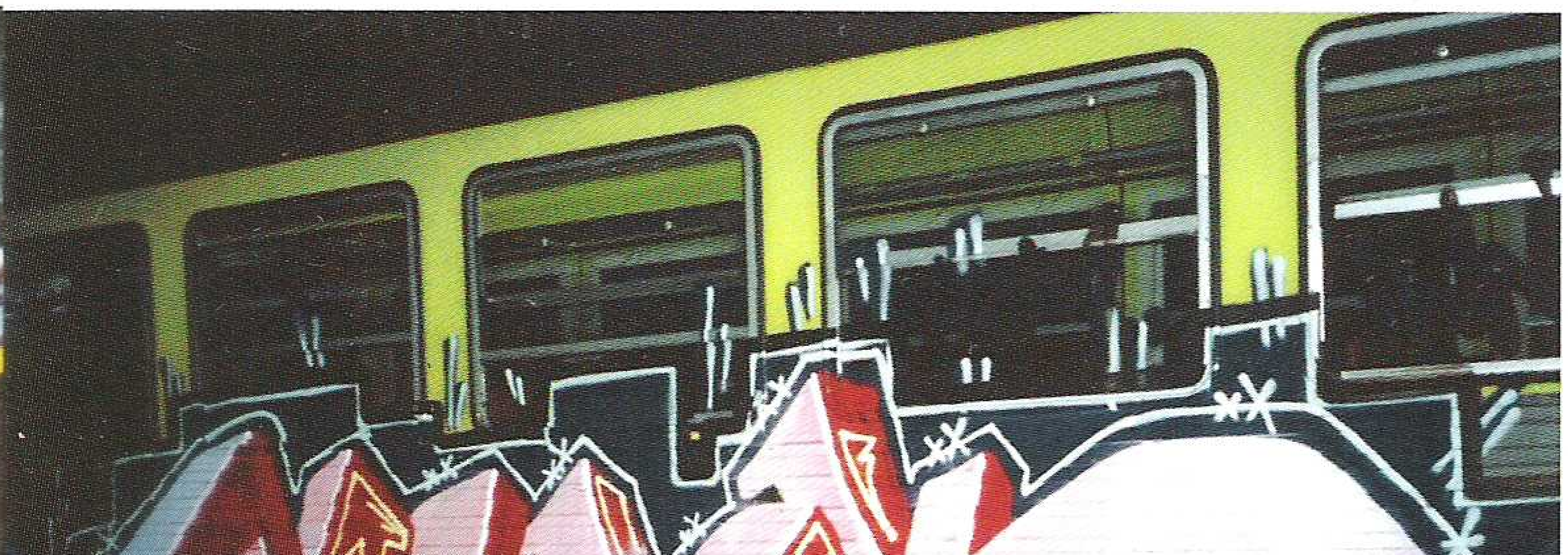


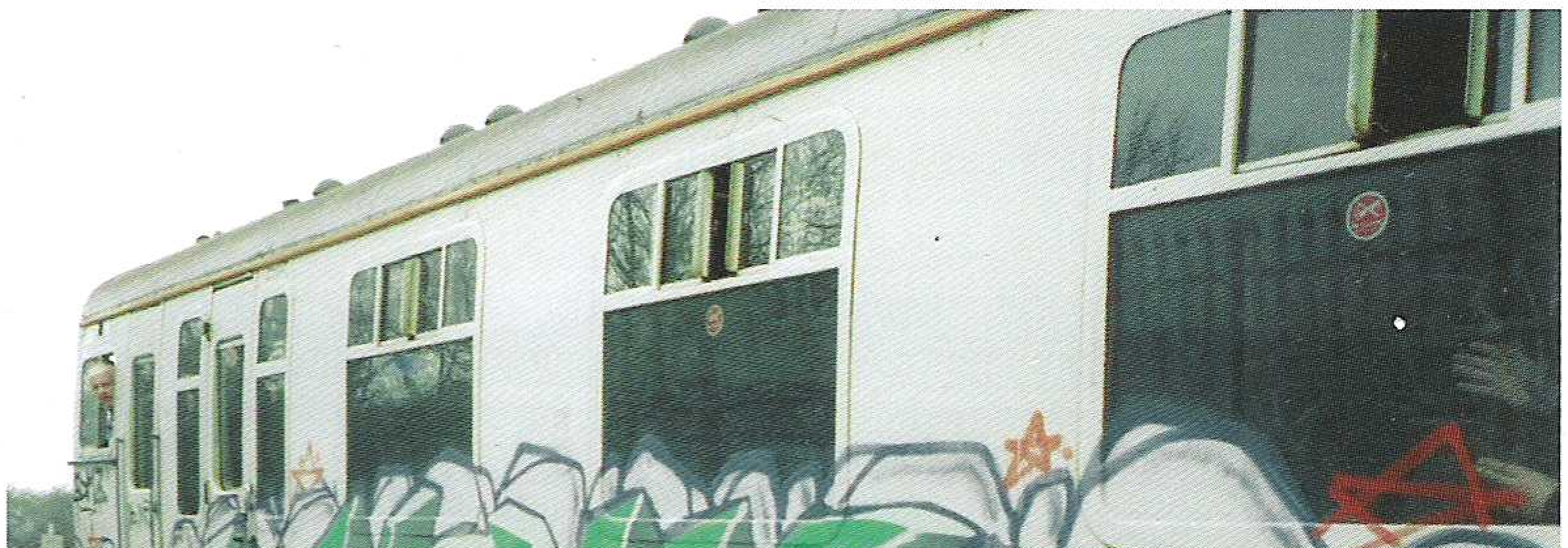


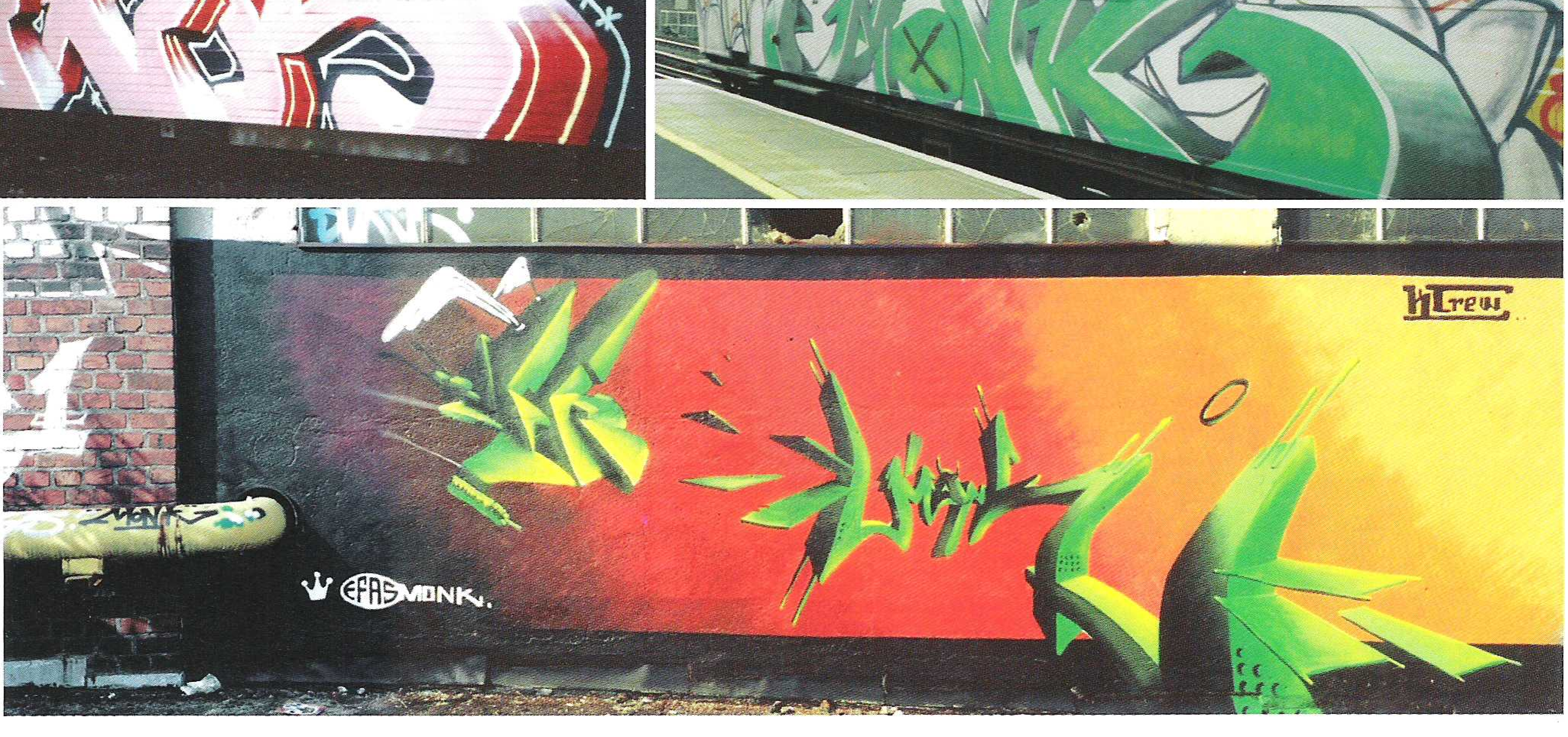

U2 Senefelderplatz
SOS
SENEFELDERPLATZ
BERLIN VON AUSTRALIA

ABOVE: → DONE WHILE SECURITY WAS IN THE YARD DOING 1/2 HOUR LAPS. HE GOT SLACK WE GOT BUSY! [ENGLAND] → 6-7 MIN TERMANTOR [ENGLAND] → ENGLAND → FOR THE NT CREW [ENGLAND] → SOLO MISSION. 10 MINS BETWEEN TRAFFIC [BERLIN] → 10 MINS [BERLIN] → 10 MINS [BERLIN] → W/C IN A HANGER. NIGHT TIME. HAD TO LASH BECAUSE WE WERE GETTING SET-UP FOR A RAID. WE SPOTTED THEM BEFORE THEY SPOTTED US [BERLIN] → DRUNKEN EFFORT AFTER A NIGHT OUT ON THE PISS WITH THE BOYS. DONE IN 12 MINS BEFORE THE FIRST TRAIN WITH PEOPLE WATCHING ME ON THE PLATFORM [BERLIN]

BELOW: → FRENCH YELLOW/CHROME TRAINS [FRANCE] → FRENCH DOUBLE DECKER TRAINS. BIGGER THAN TANGARAS [FRANCE] → FRANCE → HAD TO CHASE THE TRAIN DOWN ALL DAY TO GET ONE PHOTO. DRIVER WAS PISSED OFF [ENGLAND] → TANA LAND [ENGLAND] → TANA LAND [ENGLAND] → EFAS . MONK [DUSSELDORF]

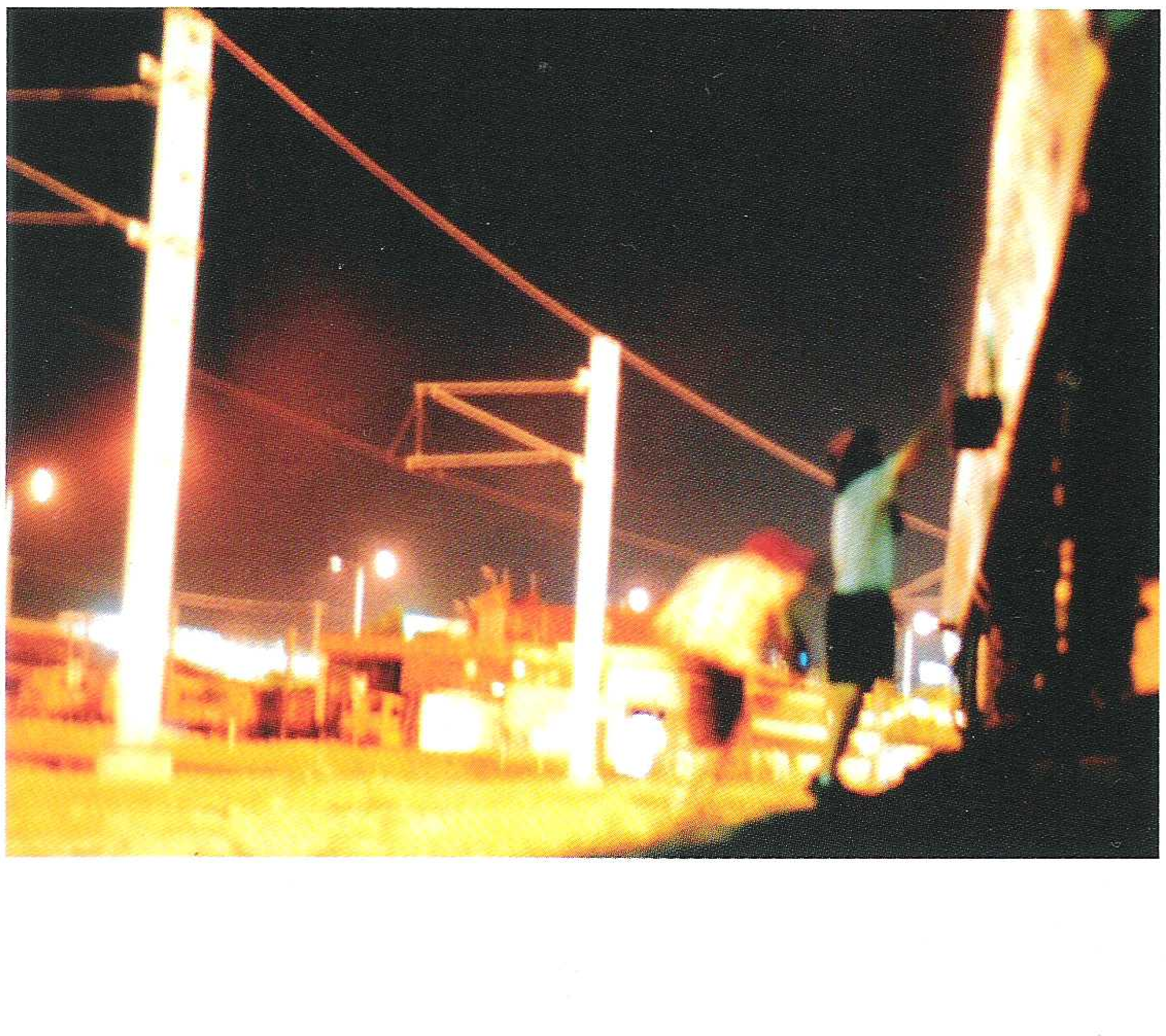


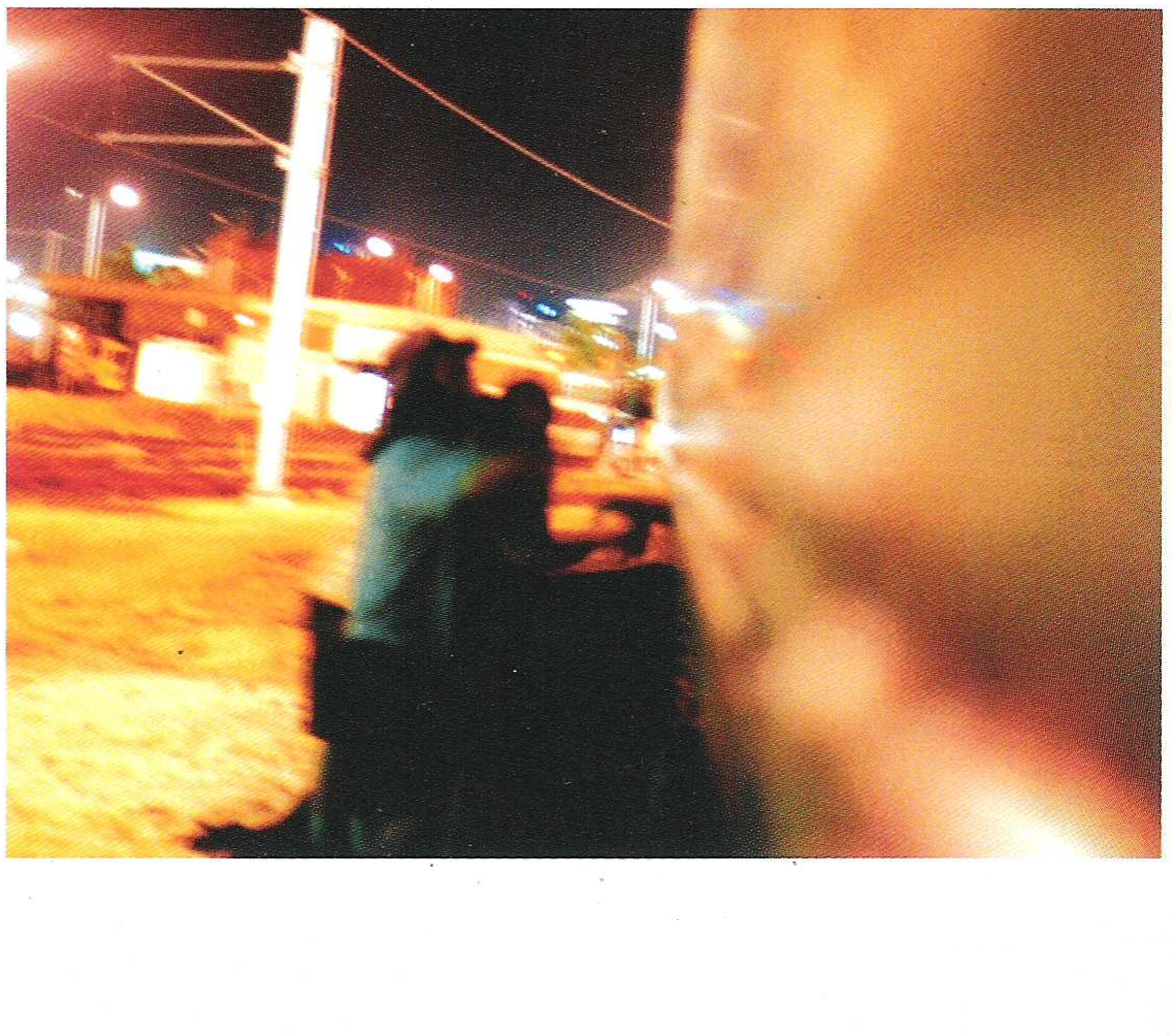



NTcrew
EFAS MONK.

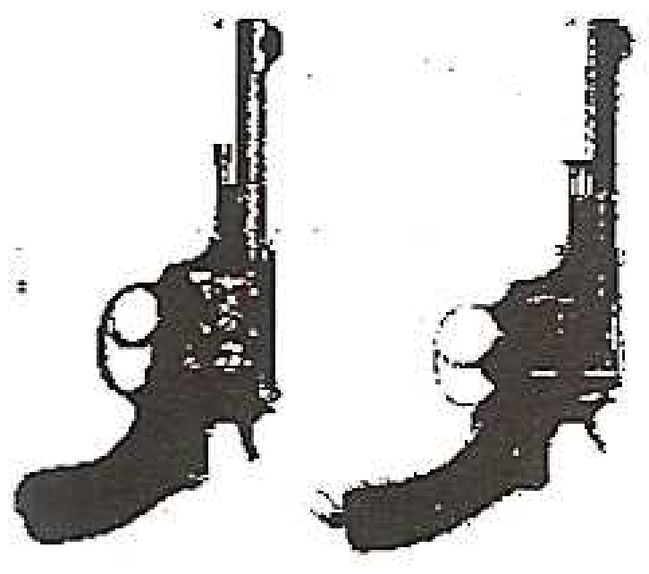
PHOTOCREDIT: LILLIAN

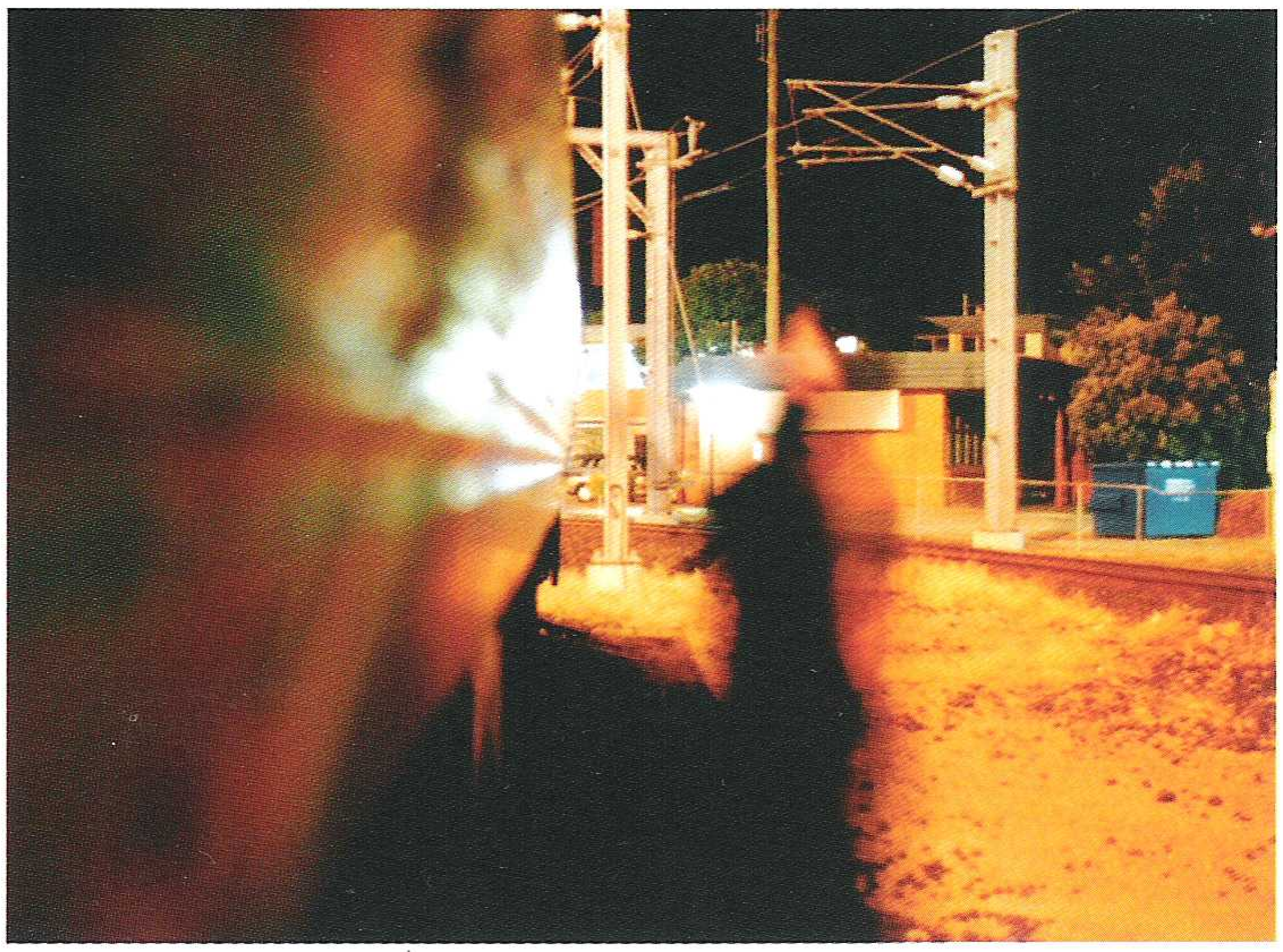
Seek and Destroy



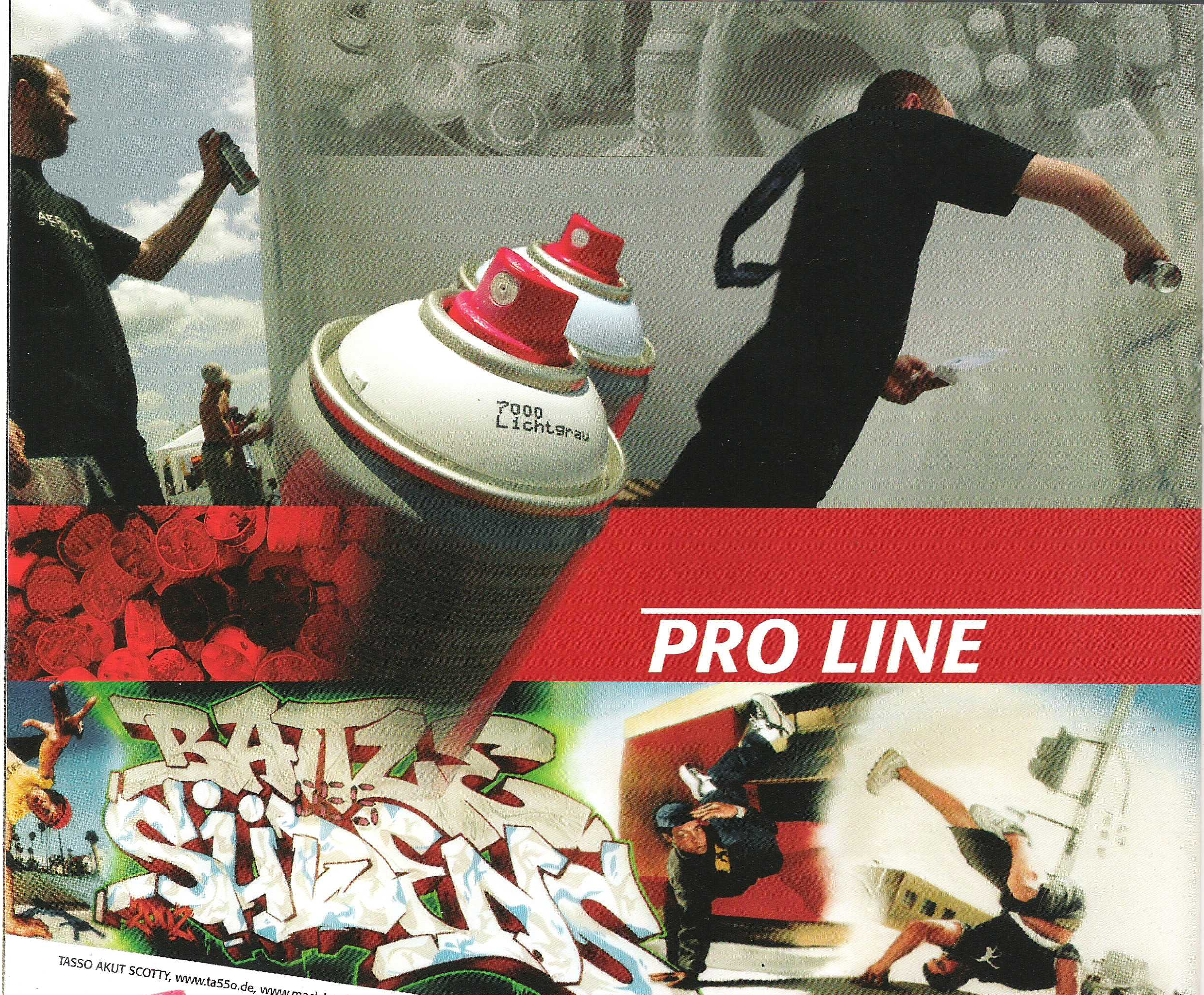


10
CAR





192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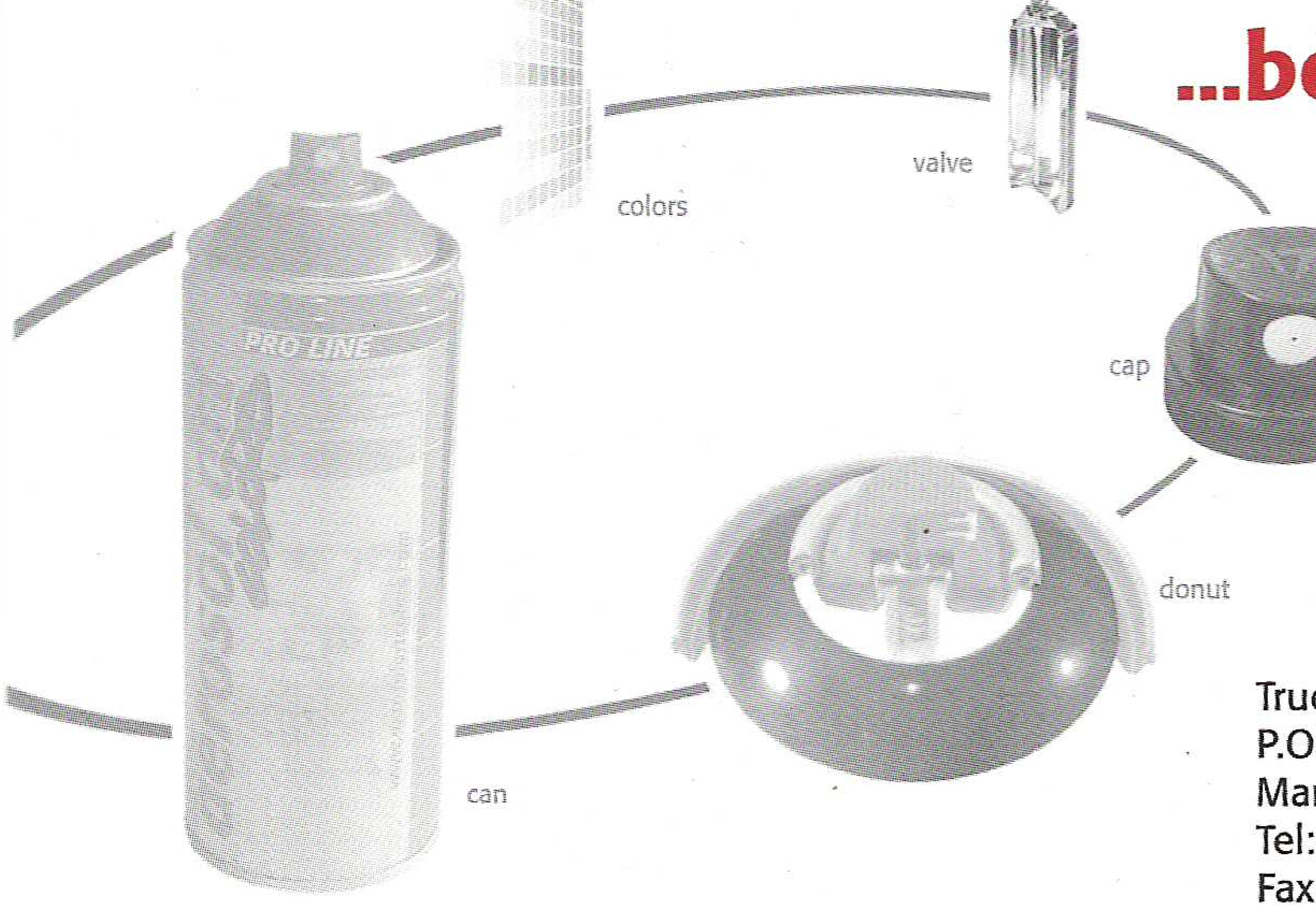
colors
valve
cap
donut
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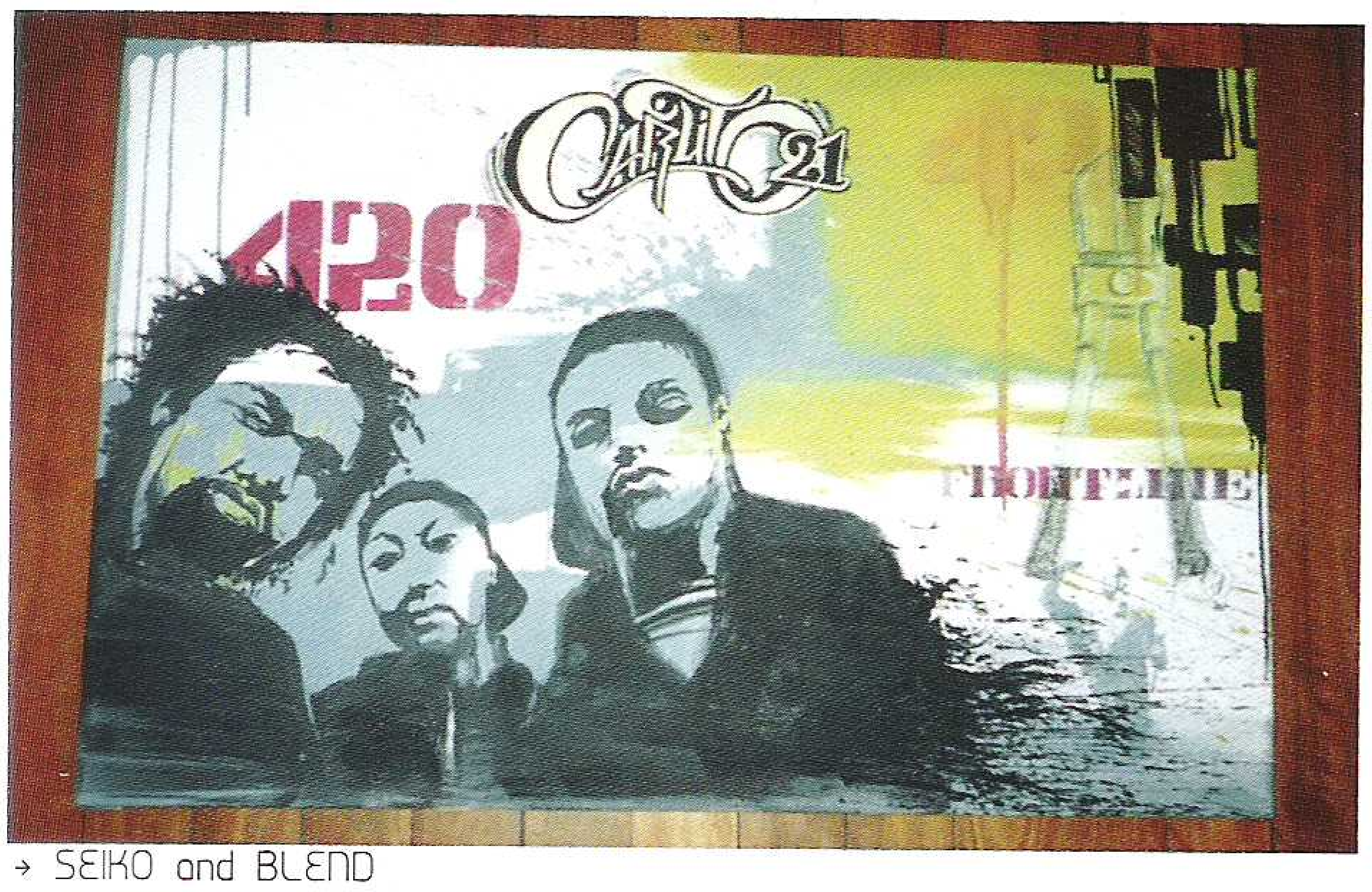
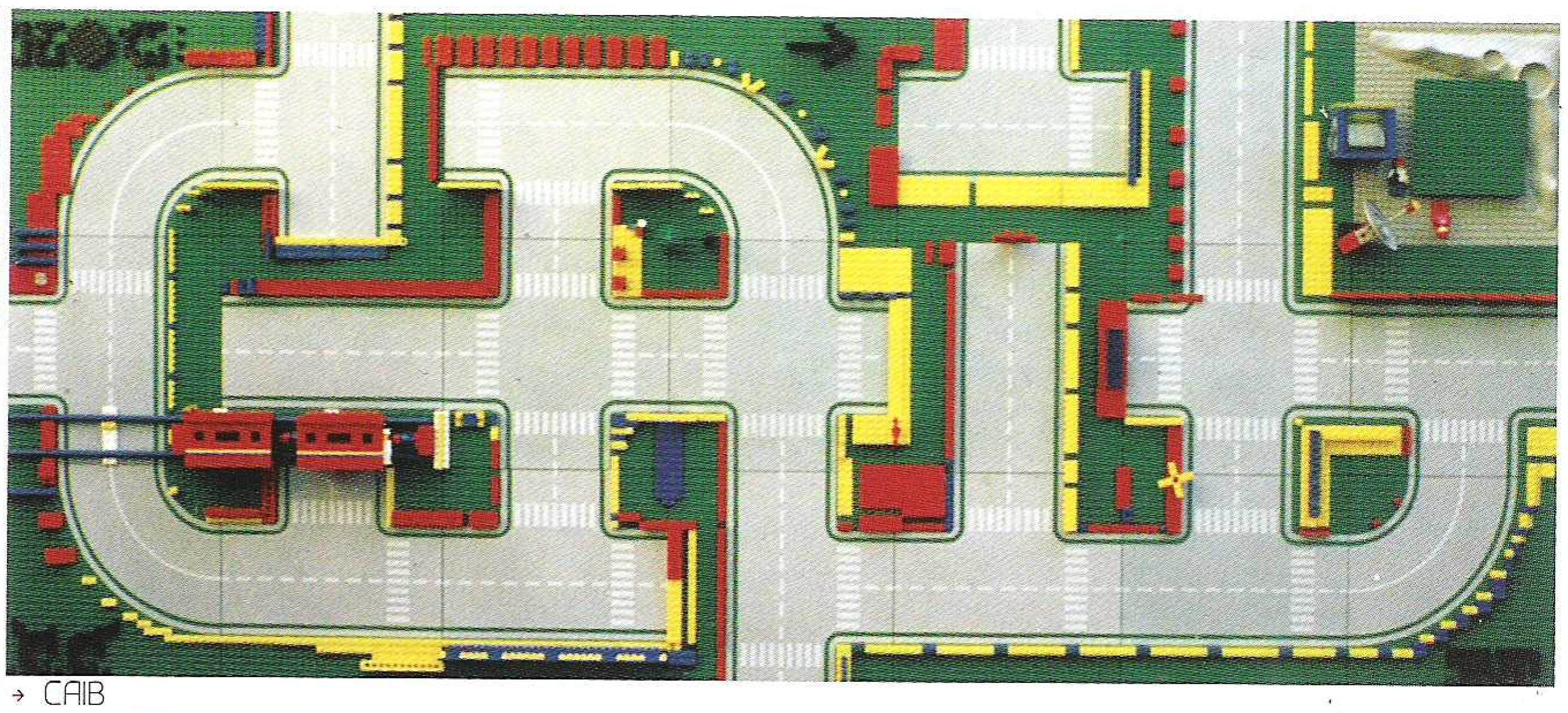
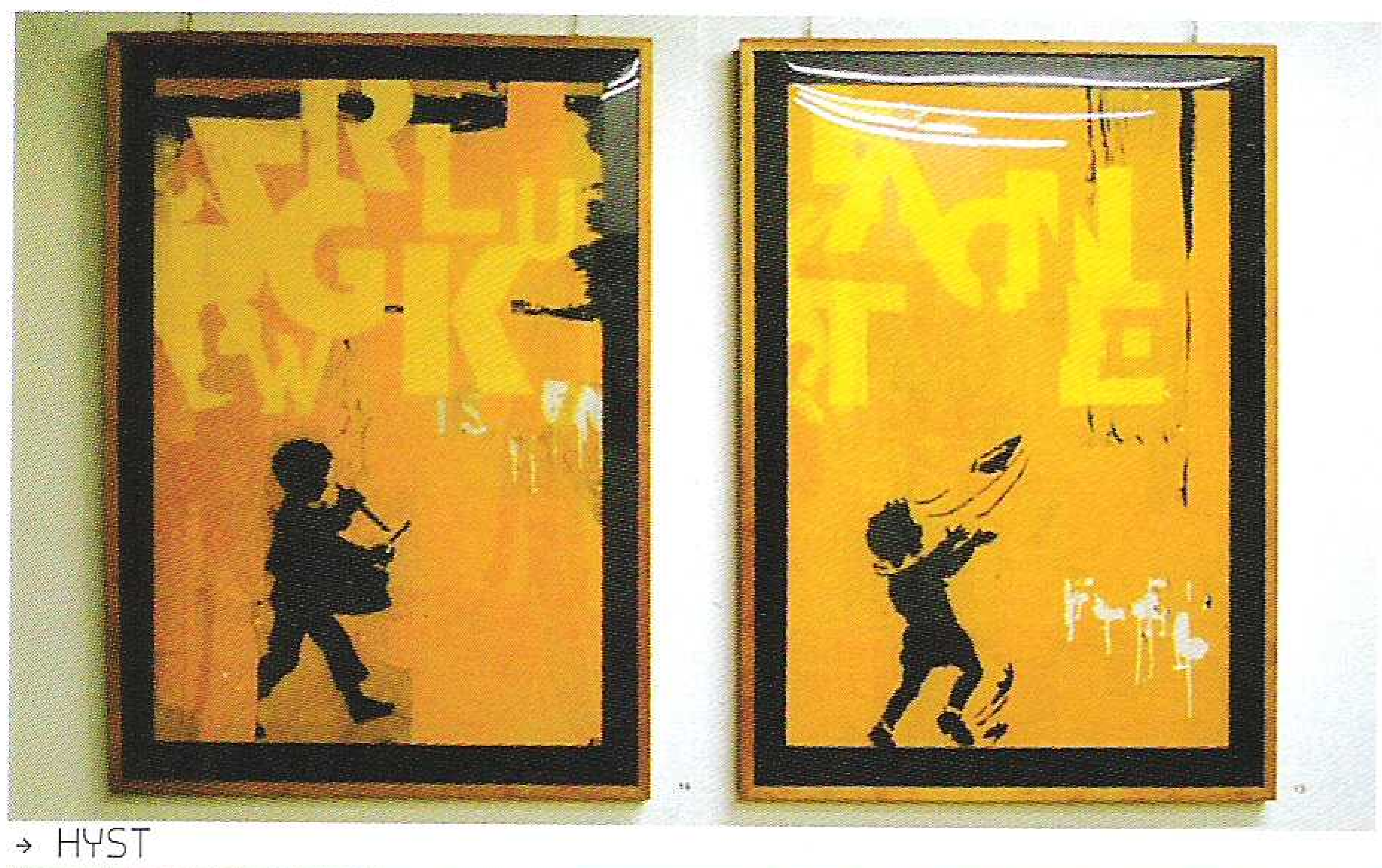

Carlito 21
420
FRONTLINE

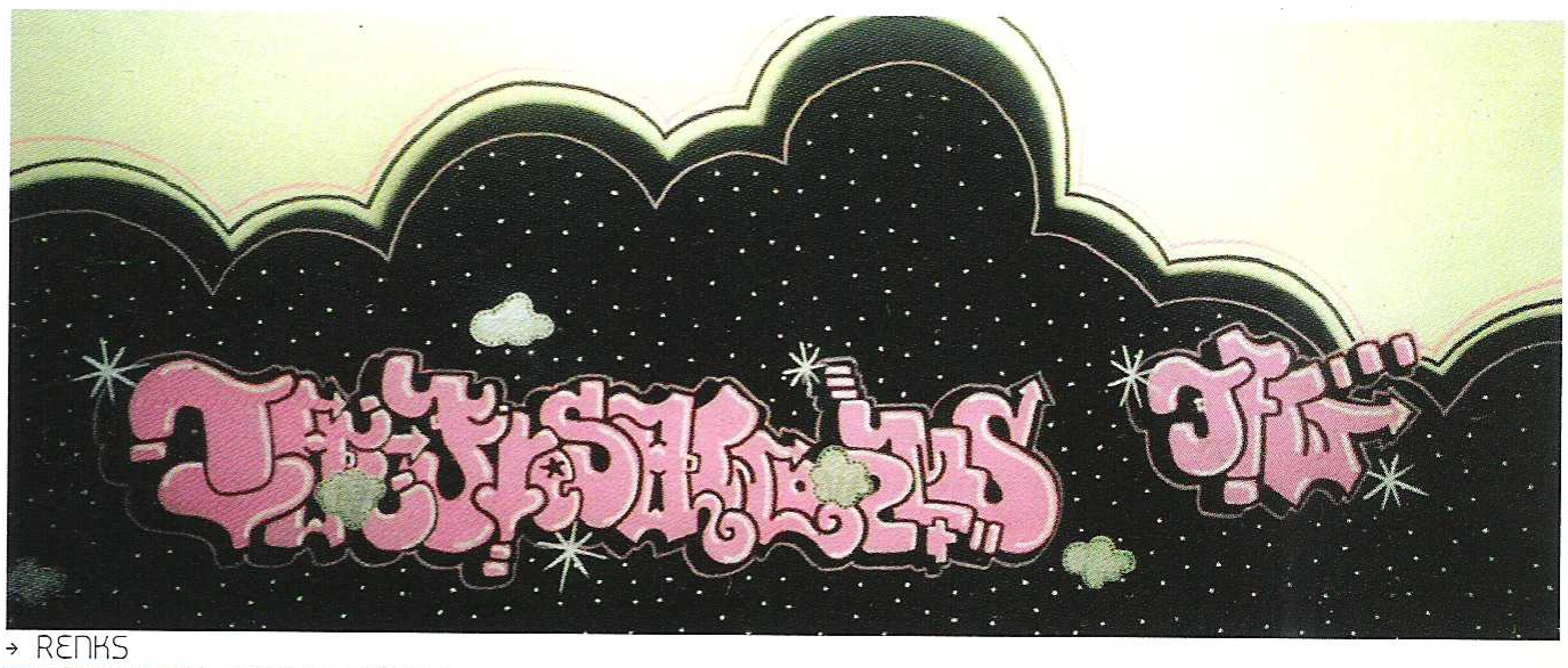
→ SEIKO and BLEND



→ CAIB



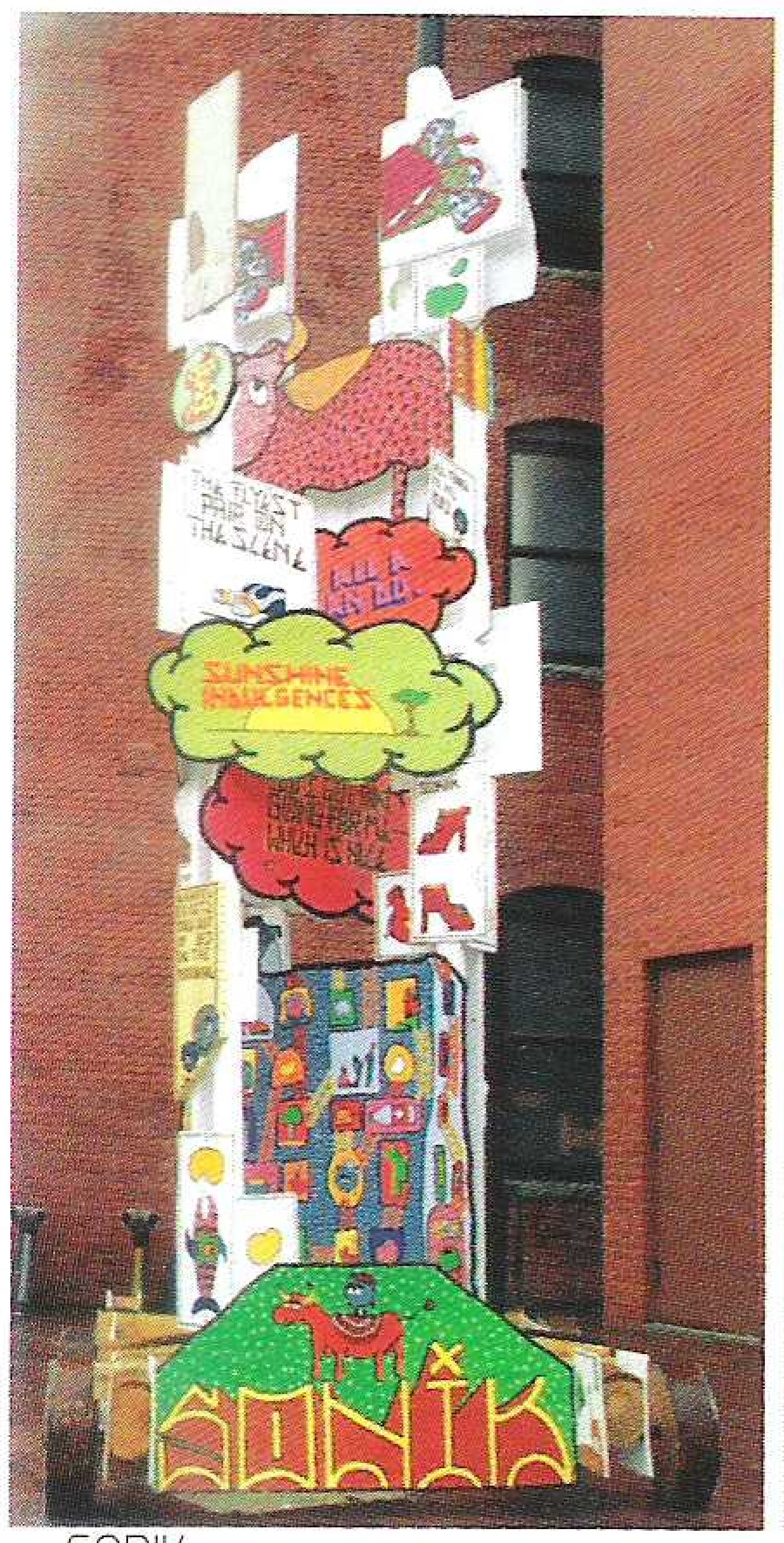
→ HYST



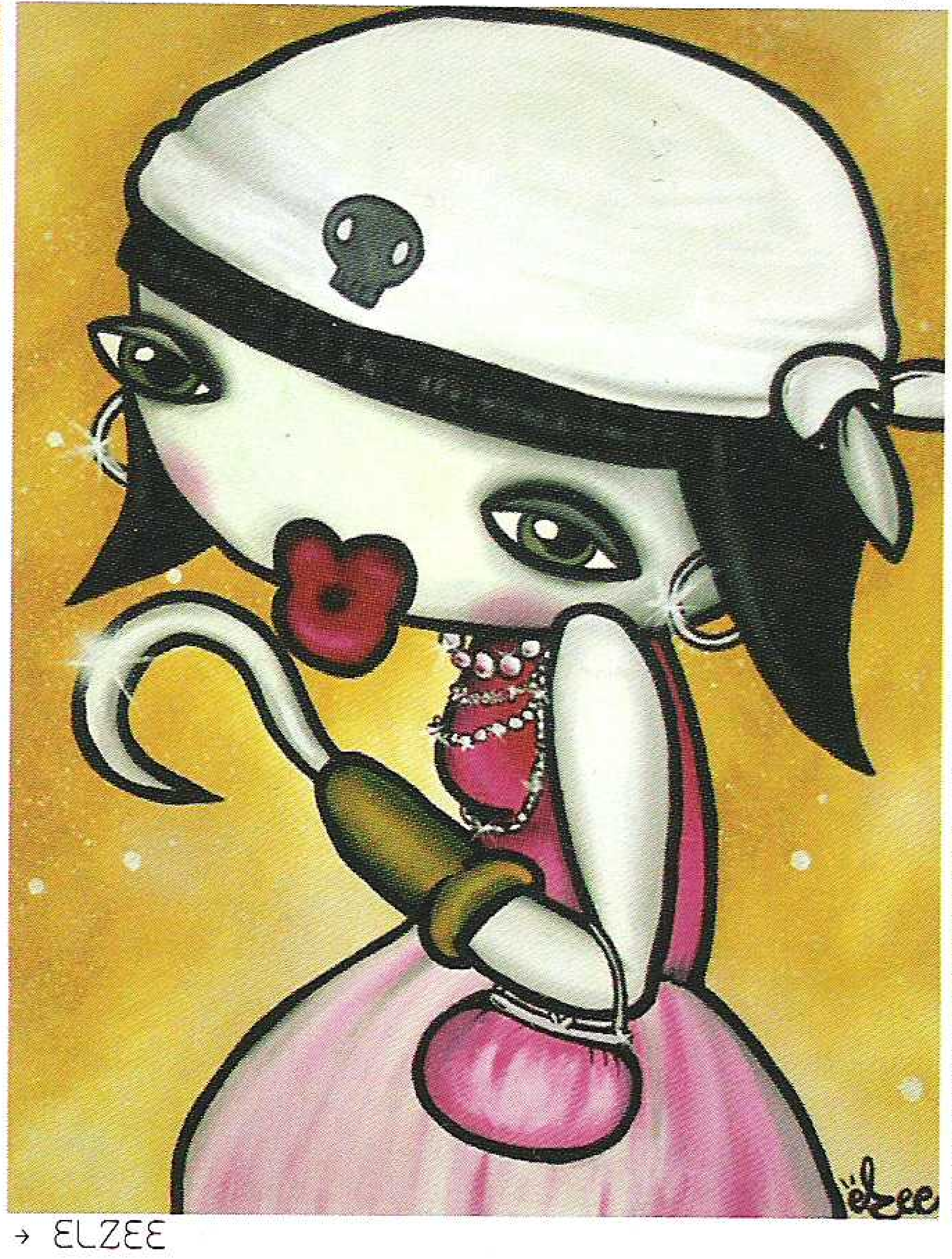
→ RENKS

→ SCHWIPE EXHIBITION @ OUR SPOT

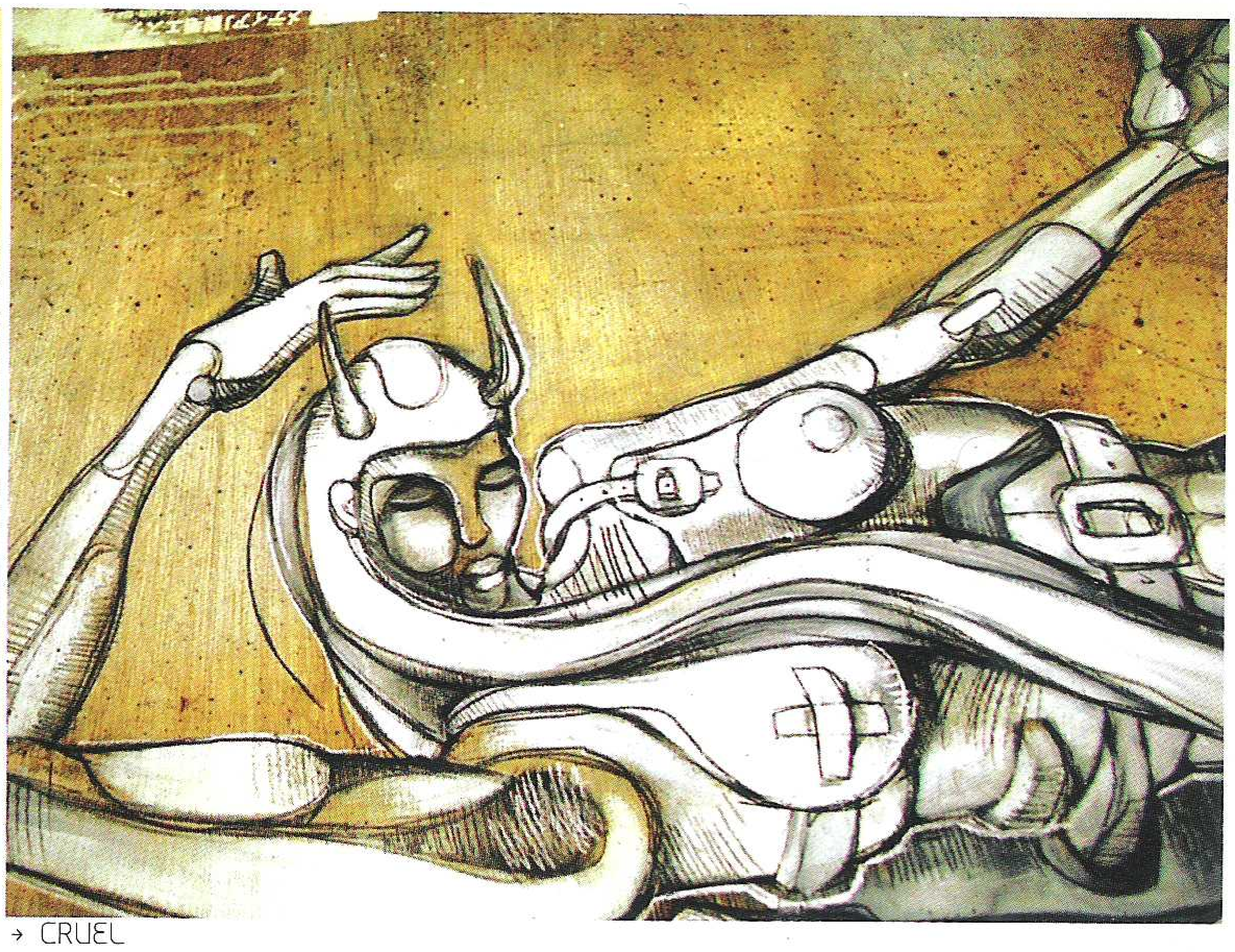
Art Department


SUNSHINE INDULGENCES
SONIK

→ SONIK

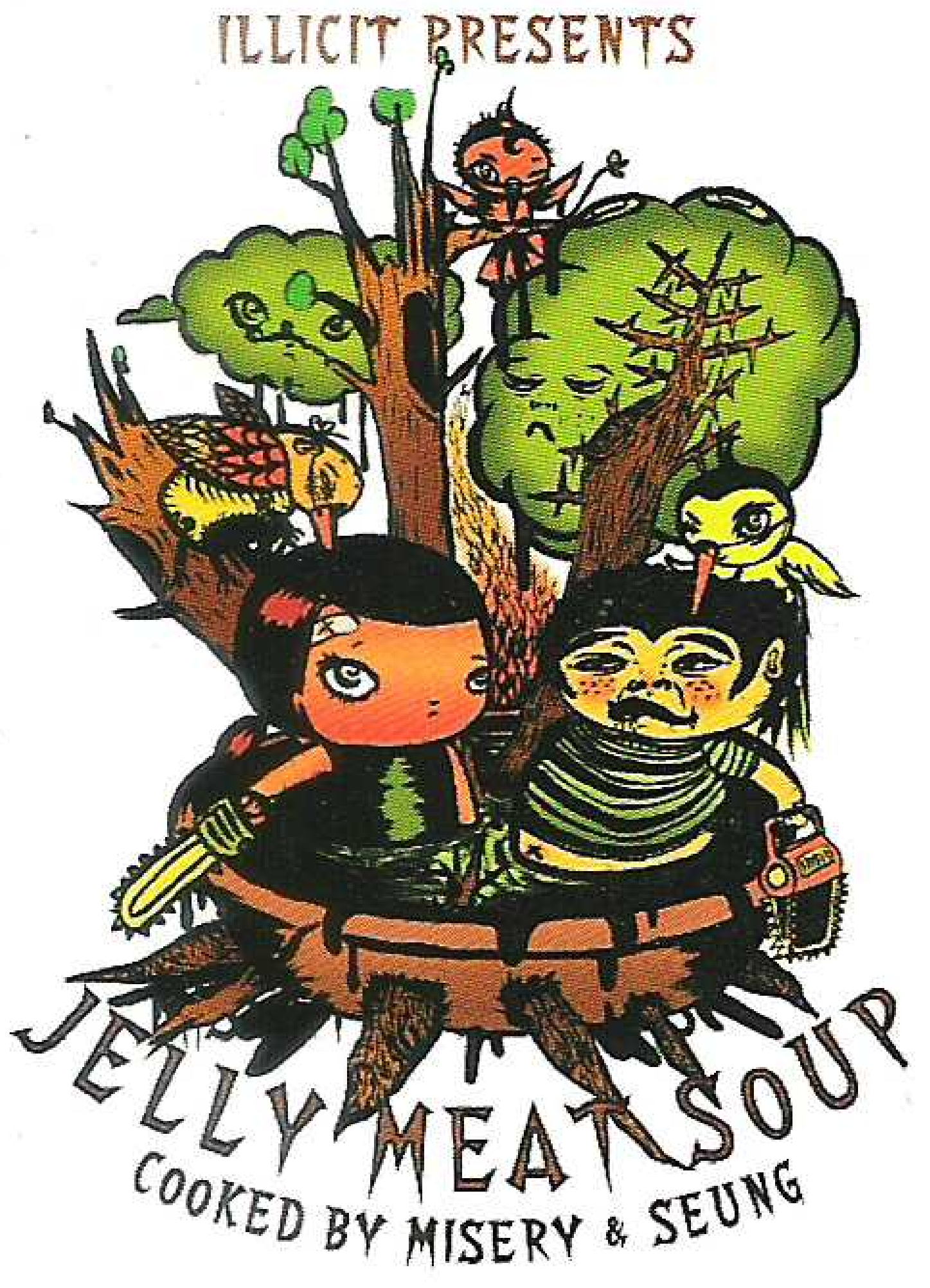


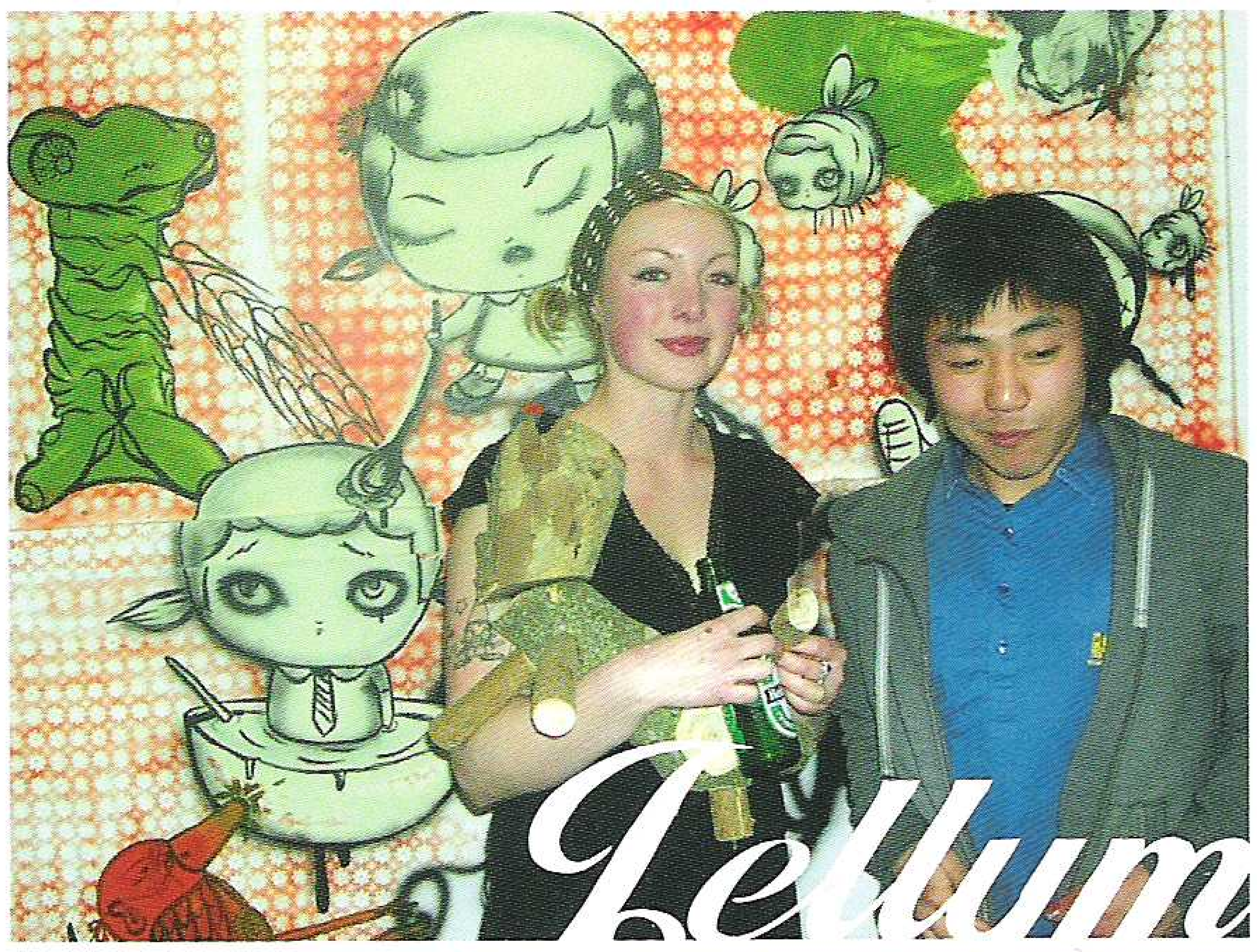
→ ELZEE

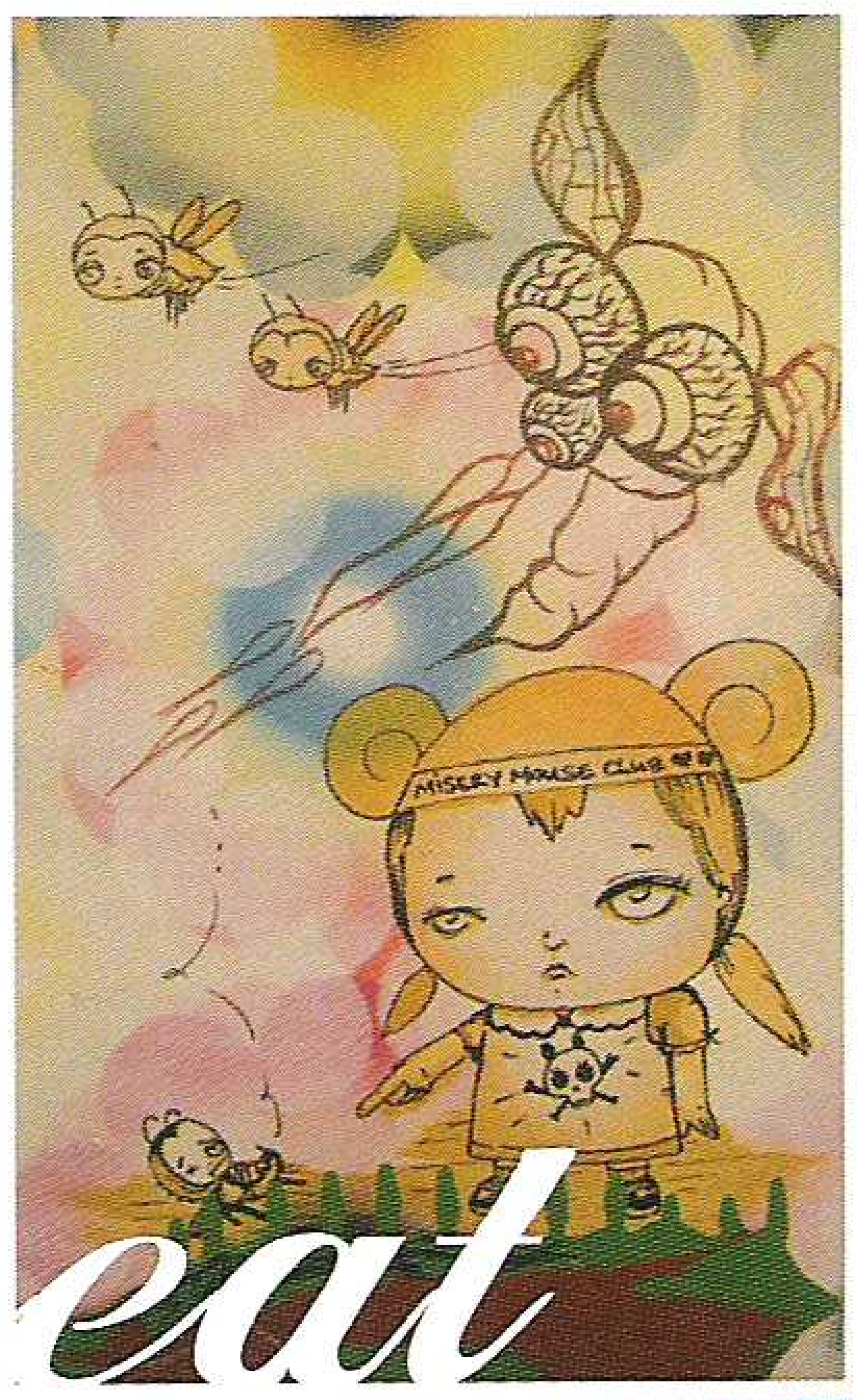


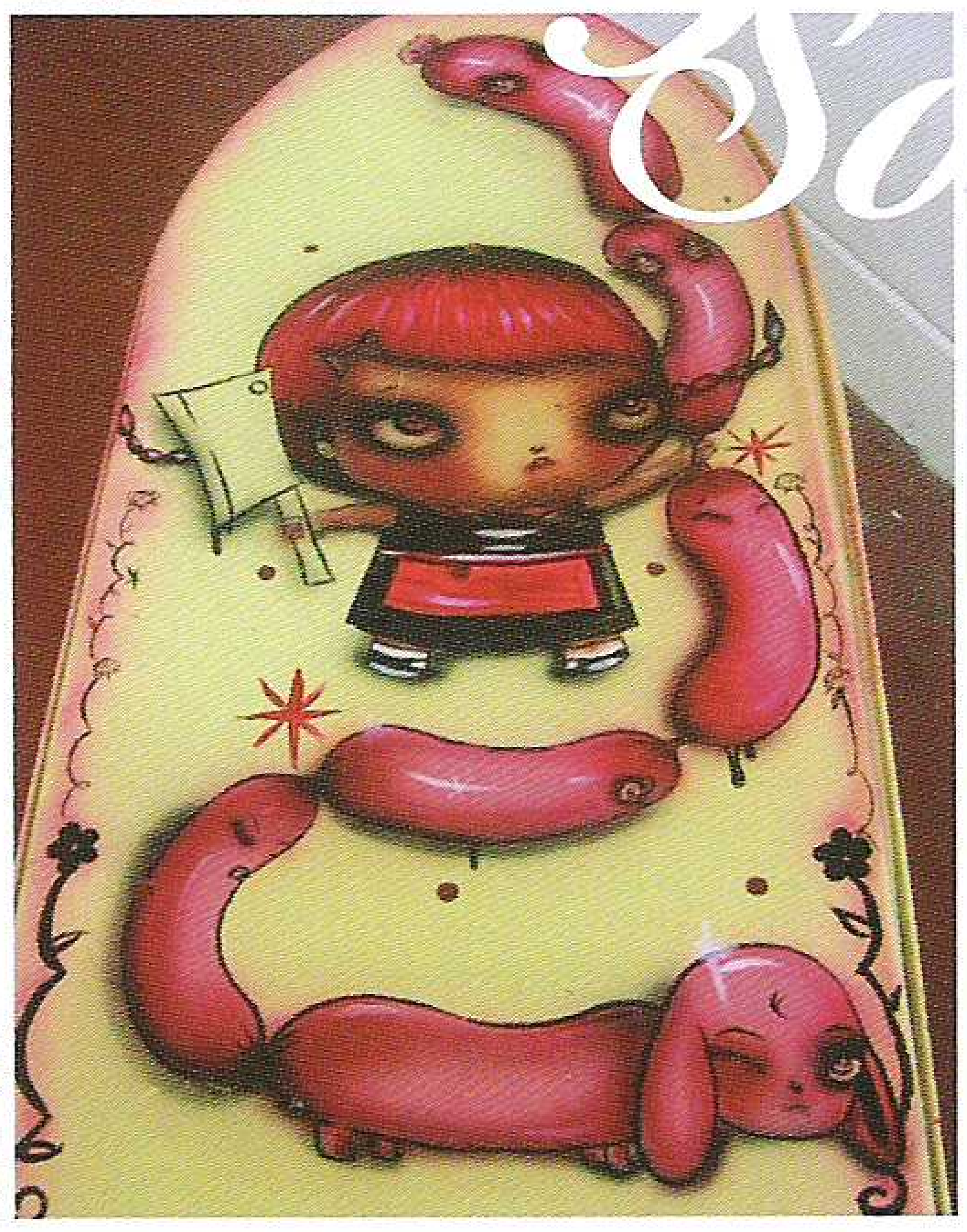
→ CRUEL

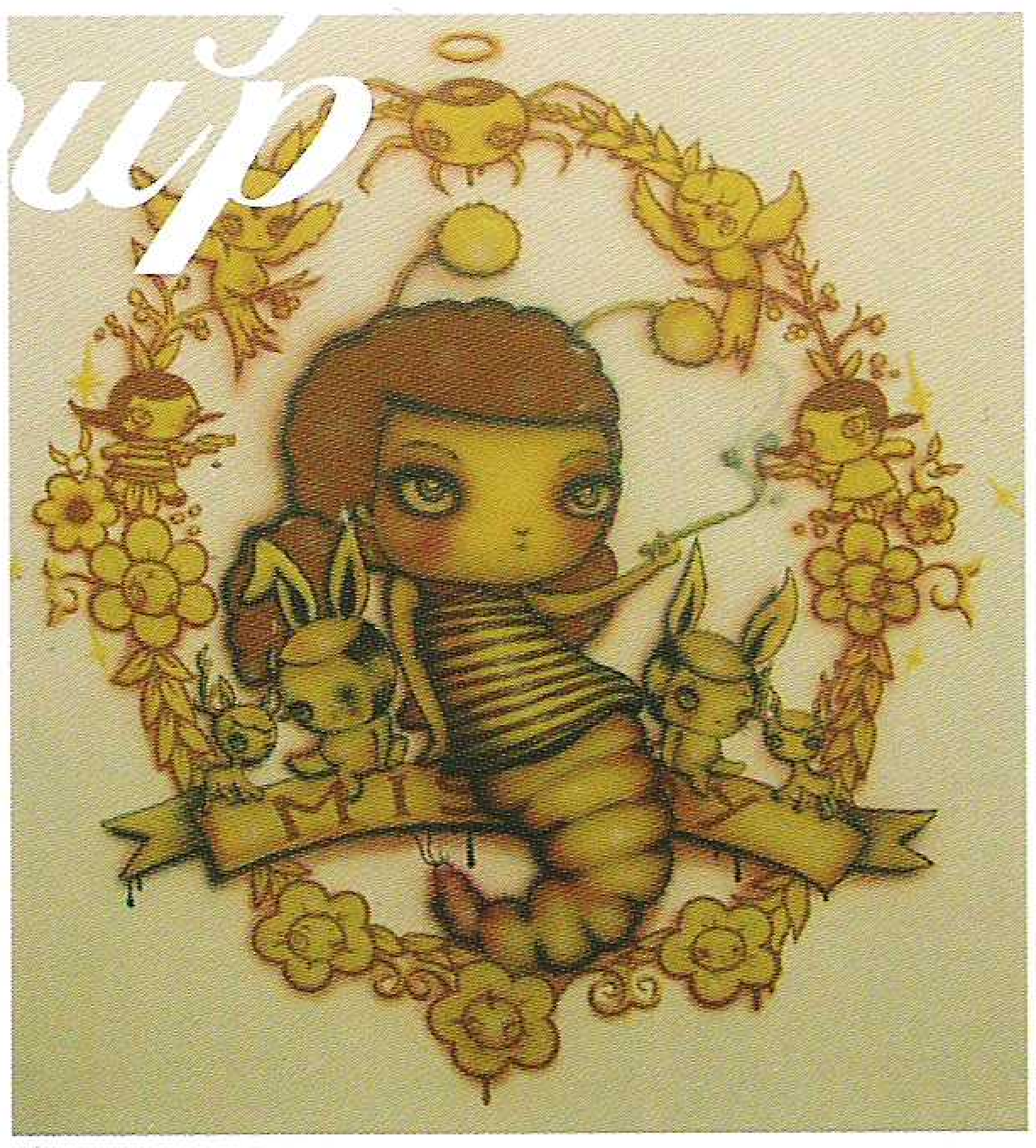
Jellymeat Soup











→ A strange scent hung over Auckland's Karangahape Road recently and it wasn't the usual stench of vomit and piss. Auckland's most notorious road for street art and street walkers had "Jellymeat Soup" on the menu.

The "Gulley Lounge" played host to two of New Zealand's most recognised street artists: Misery and Seung. "Jellymeat Soup" featured both individual works and collaborative efforts.

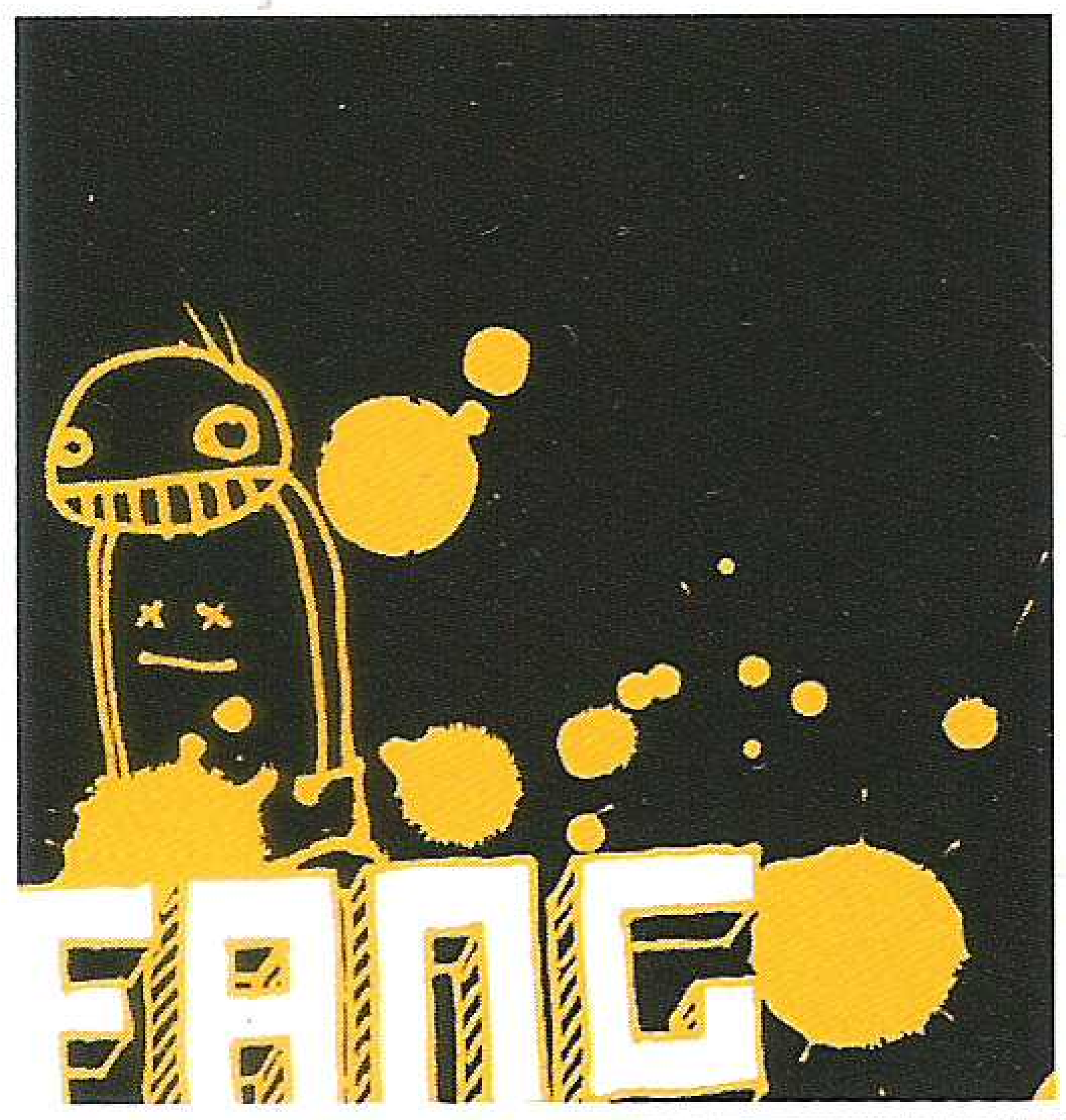
A large crowd overran the arcade and were rewarded with a show of highly unorthodox works. Misery stunned her loyal fans with a first time showing of life size sculptures of her dejected looking characters. In addition an array of household debris had been dolled up only the way Misery can.

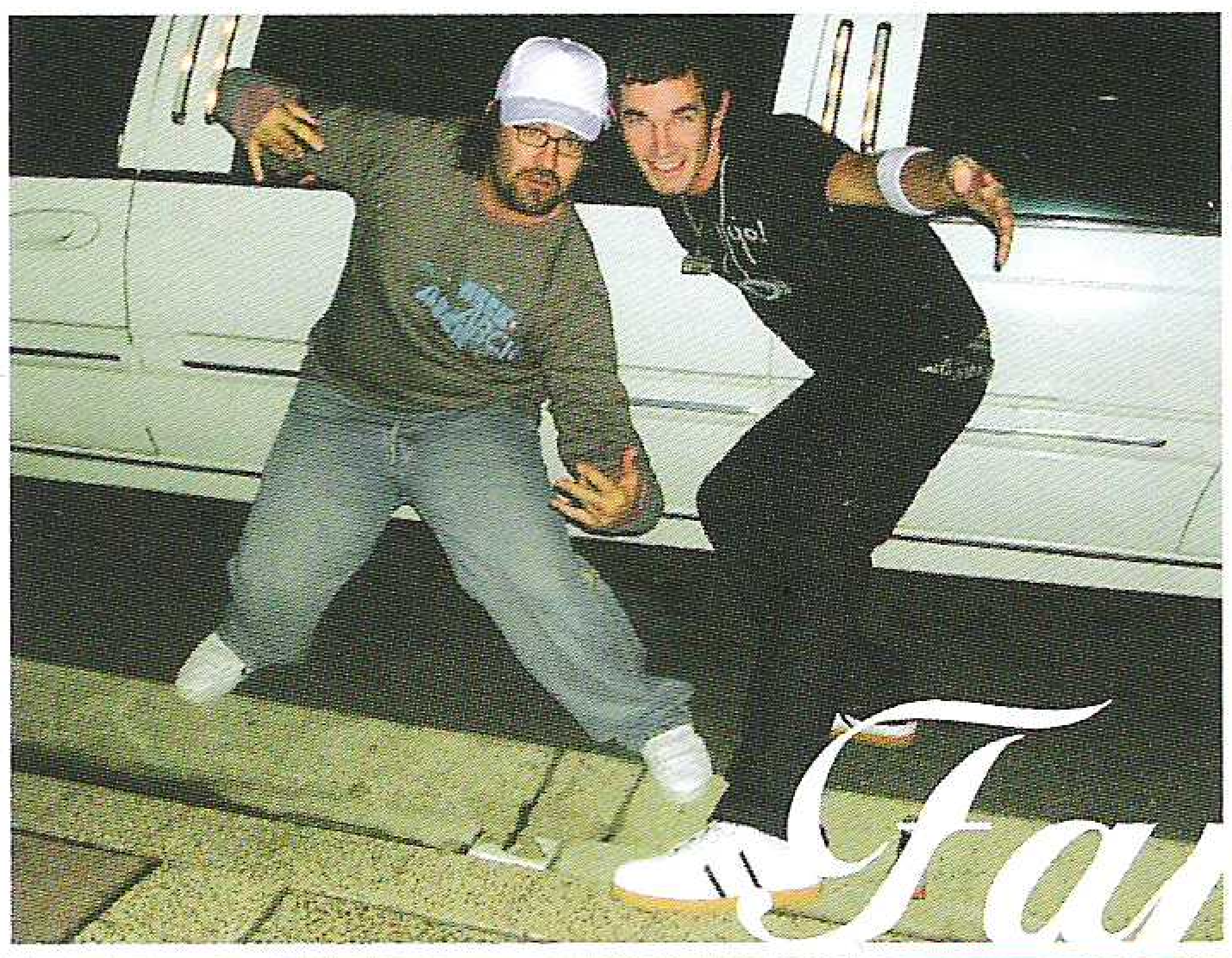
Seung generated some highly original offerings such as groaning elephants, wooden giraffes and families made of matchsticks. Korean born Seung also stunned guests by dressing as a giant matchstick and gyrated his way around delirious art students, musos, punkers and art critics.

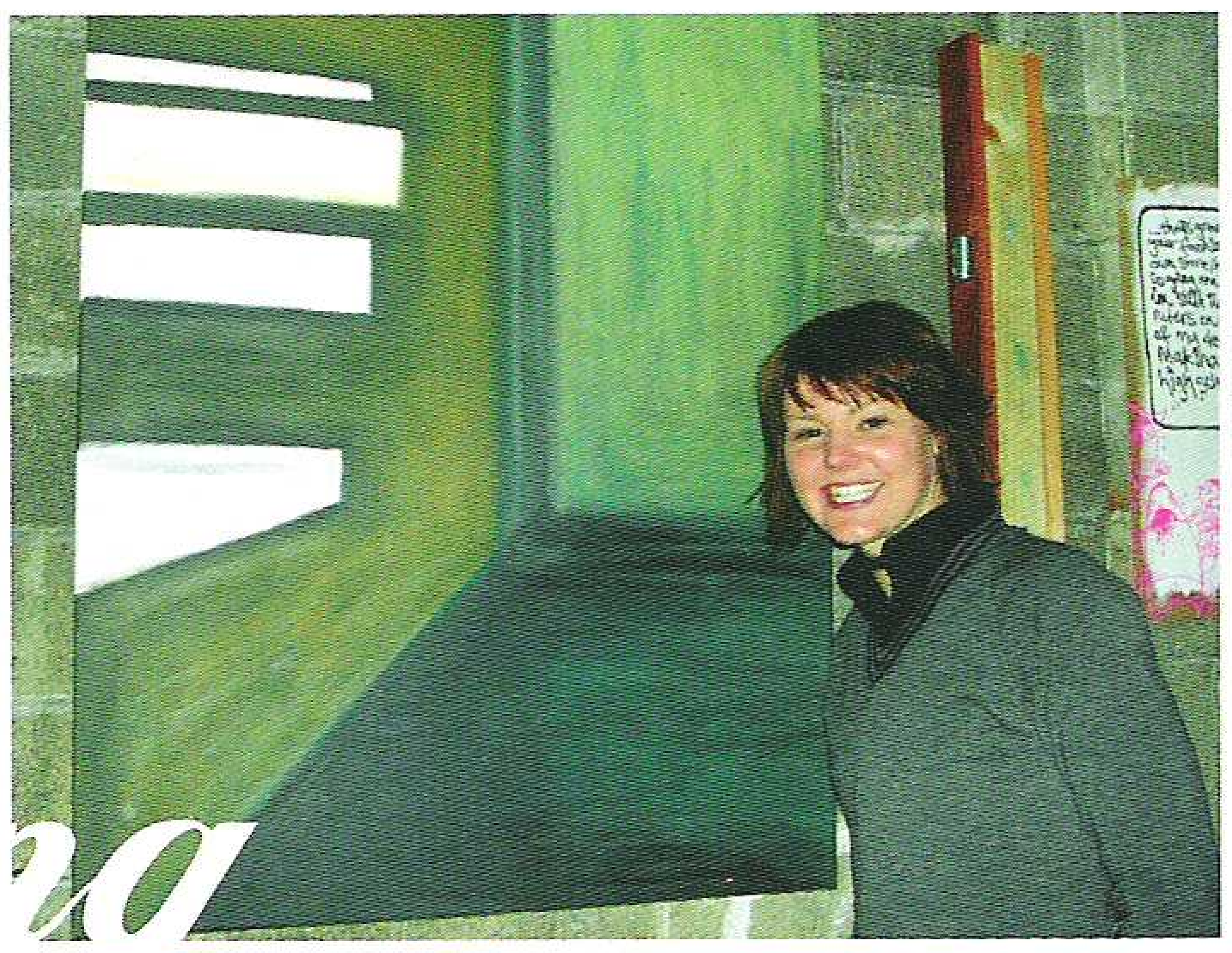
Opening nights are a spectacle for all involved. From the nasty punch to the "Moko" faced DJ to the punk rock after party at the adjoining karaoke bar. "Jellymeat Soup" bought a much needed reality to the often wanky world of art openings. 💀

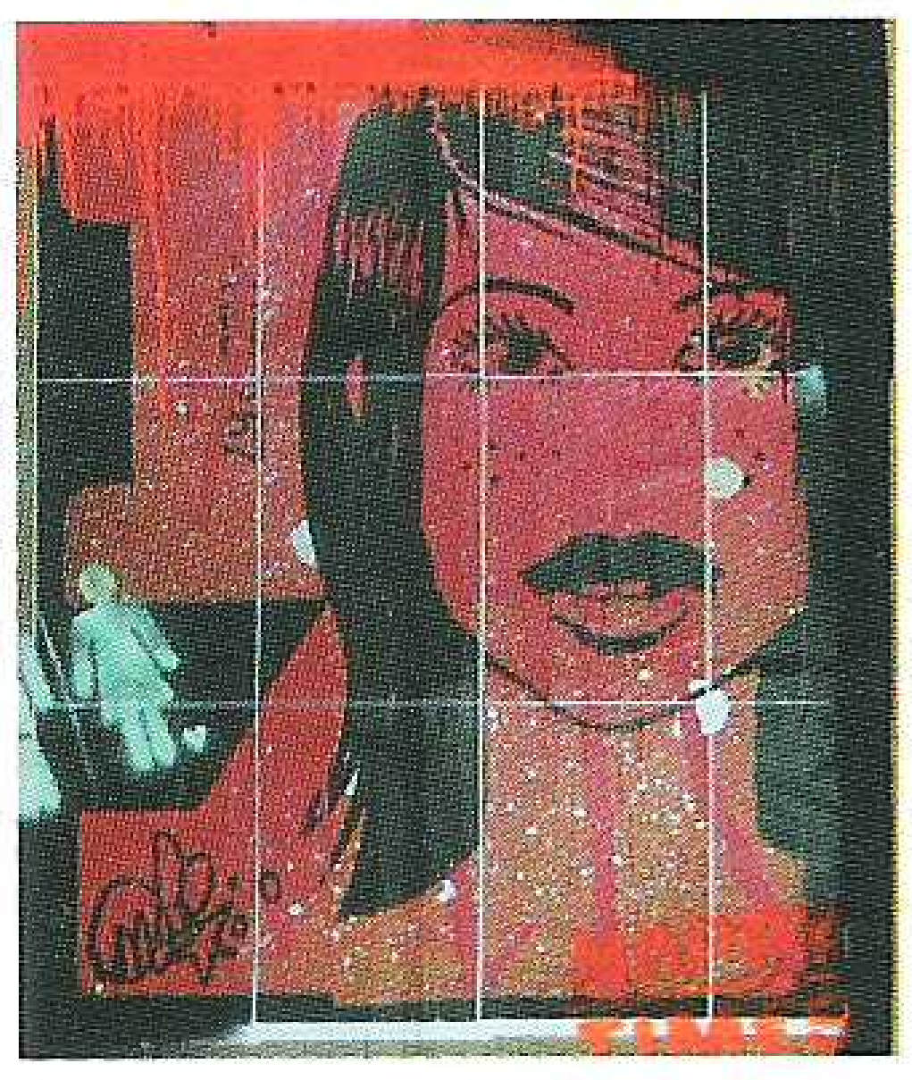
PHOTOS. CLAUDIO ABCK

Fang









→ Twas' a chilly night on Friday the 25th of July. A hundred or so revellers packed in to the 'hole in the wall' Swell Cafe on the Gold Coast's Palm Beach to witness the debut exhibition of artworks from Serena ,Gallagher and Mikey Perry.

It was a tight squeeze right through from the early evening. The interior was covered in canvases of varying sizes from Serena, who is in the second year of her arts degree at uni. Her works reflecting darker impressionistic visions and some classic Gold Coast style scenes. The outside terrace was more like a scene from a New York alleyway. High brick walls surrounded the small space. Mikey Perry had been up two stories high earlier in the day mounting his paint splattered cardboard works reminiscent of a street bombed building.

Spotlights flooded the artwork adorned walls, looking amazing and creating a perfect backdrop for the Beat Traffikers to take to the stage with decks and mics.
As the night moved on people came and went, alot of beers were drank and all works sold, much to the delight of the artists.

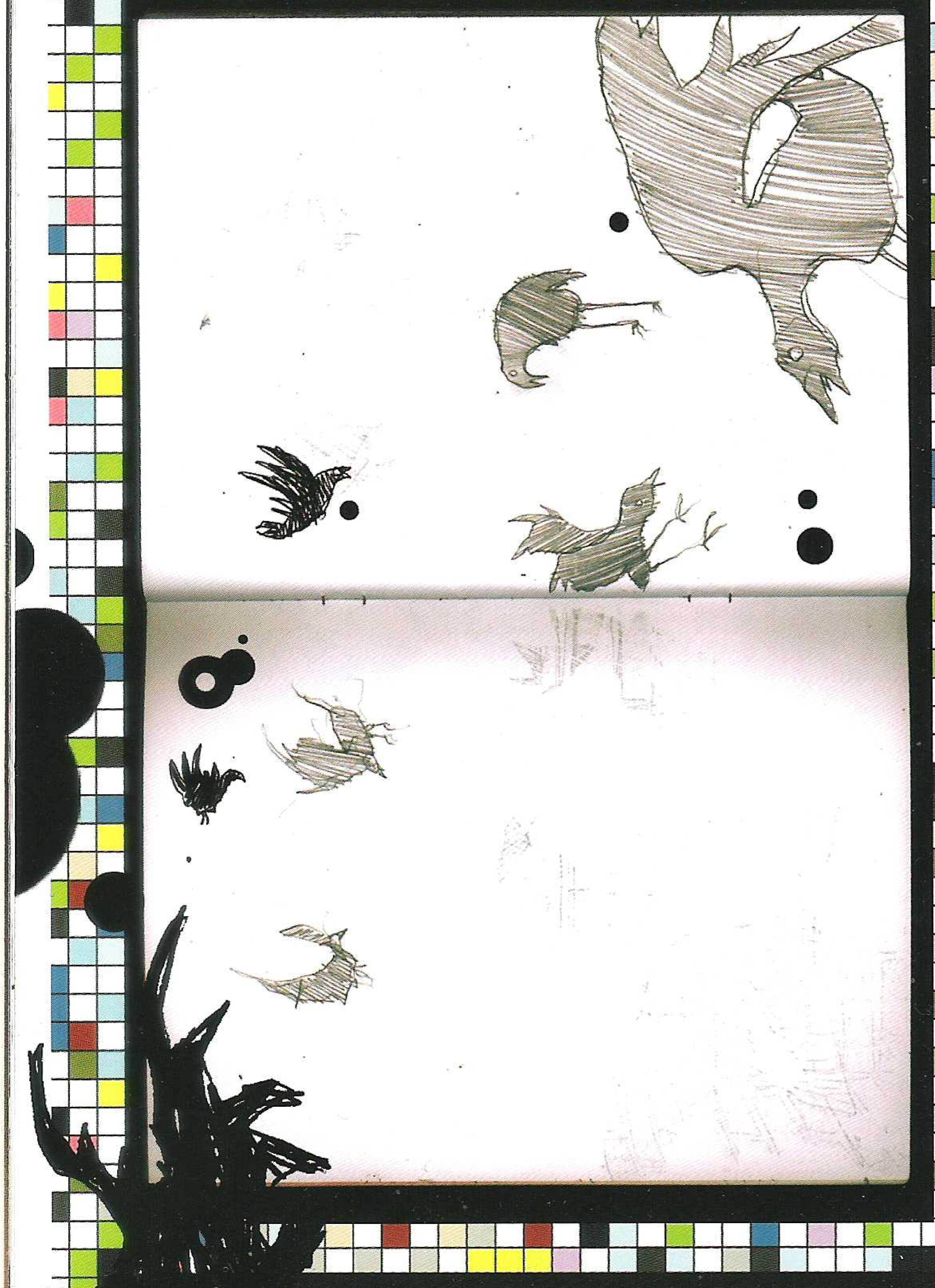
Those who stuck around long enough witnessed Mikey take to the mic with his trademark machine gun rhythm style rhymes. He was joined by the likes of ABCK and Shareef much to the delight of the party goers.

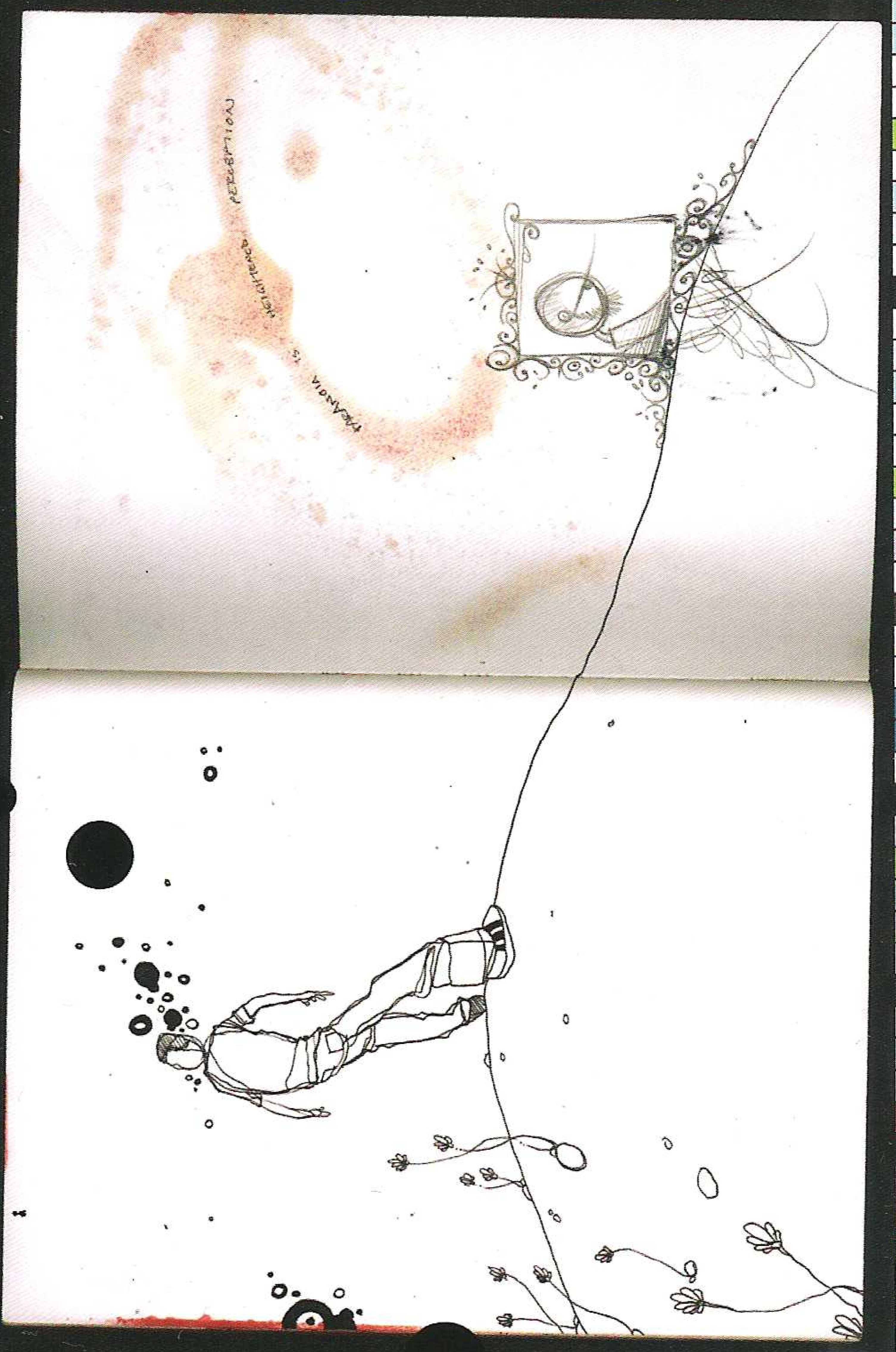
However all good nights must end and what would a night be without a shutdown by the cops? "Fang" wrapped up prematurely with the screams of Bon Jovi's 'Living on a Prayer'. 💀

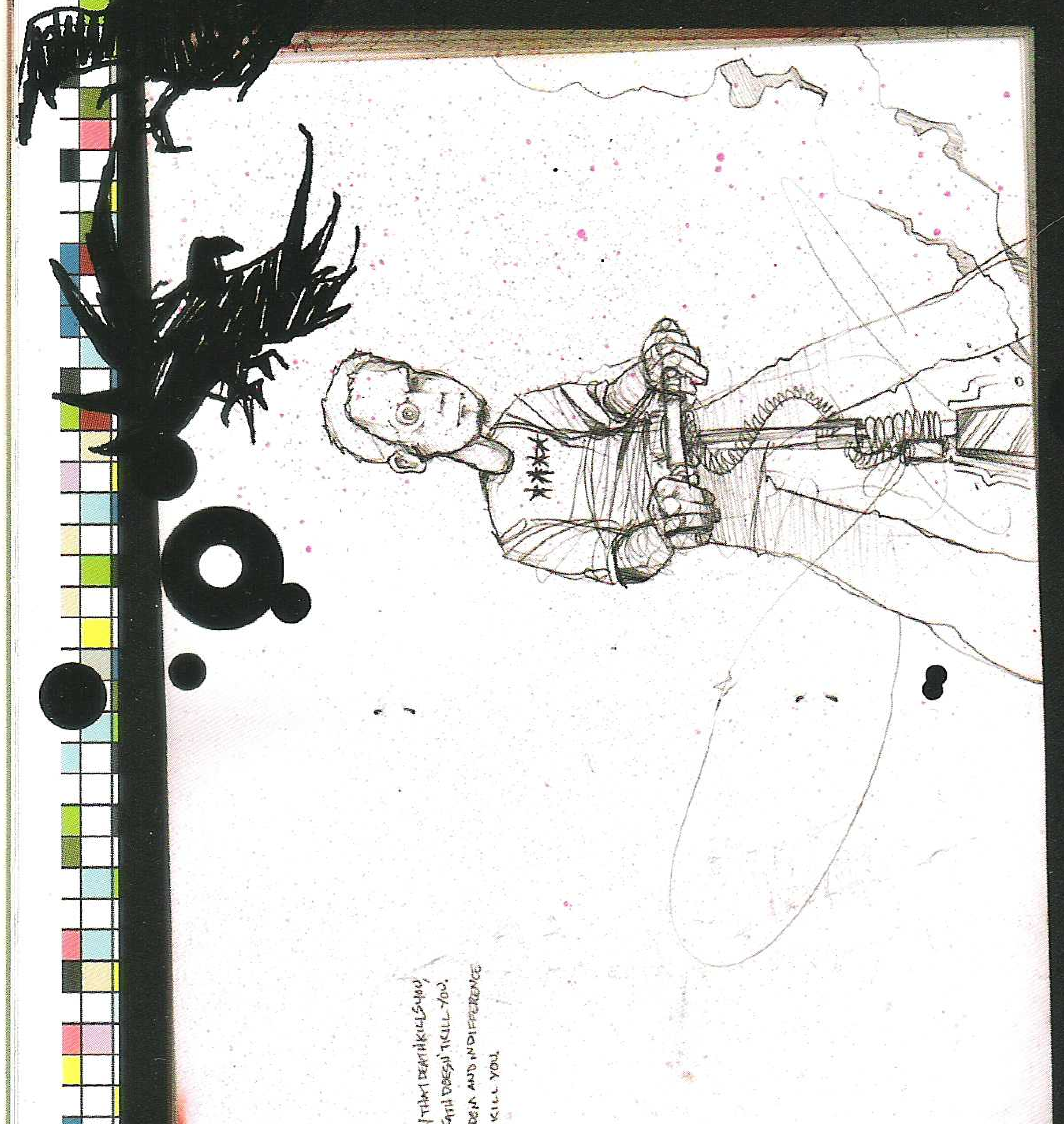
→ The next 4 pages rocked by "BURBS" (Gold Coast)

PHOTOS: CLAUDIO ABCK

FART!
PAINTER




PARANOIA IS HEIGHTENED PERCEPTION


THEY SAY THAT DEATH KILLS YOU,
BUT DEATH DOESN'T KILL YOU.
BOREDOM AND INDIFFERENCE
WILL KILL YOU.
I NEED MORE
IGGY POP

BIO

BURBS WAS RAISED IN THE JUNGLE BY A BUNCH OF (?) WOLVES... PACK! I MEAN PACK OF WOLVES... ANYWHOO – AFTER BEING DISCOVERED BY HINDU MISSIONARIES ONE SUNNY AFTERNOON HE WAS THRUST INTO WESTERN SOCIETY WITH LITTLE OR NO IDEA OF WHAT WAS HAPPENING. NEEDLESS TO SAY, HIS EVENTUAL DISCOVERY OF "SPRAY PAINT" (BIG W BIRDIE BLUE) LED TO AN EPIPHANY OF SORTS FROM WHICH HE HAS NEVER FULLY RECOVERED.

LIES

MISCONCEPTION

CURRENTLY "BIGGY BURBS" ROCKS THA SHOW FOR SEVERAL PROLIFIC CLOTHING COMPANIES INCLUDING (BUT NOT LIMITED TO): "FULLY SICK CLOTHING CO." & "SHIT HOT REDNECK SHIRTS". HE REGULARLY WHILES AWAY HIS DAYS & NIGHTS PAINTING & DRAWING...

TRUTHS

PROBLEM CUNT?!?

JAMES ALLEY (FRIEND & SOMETIME ACCOMPLICE)

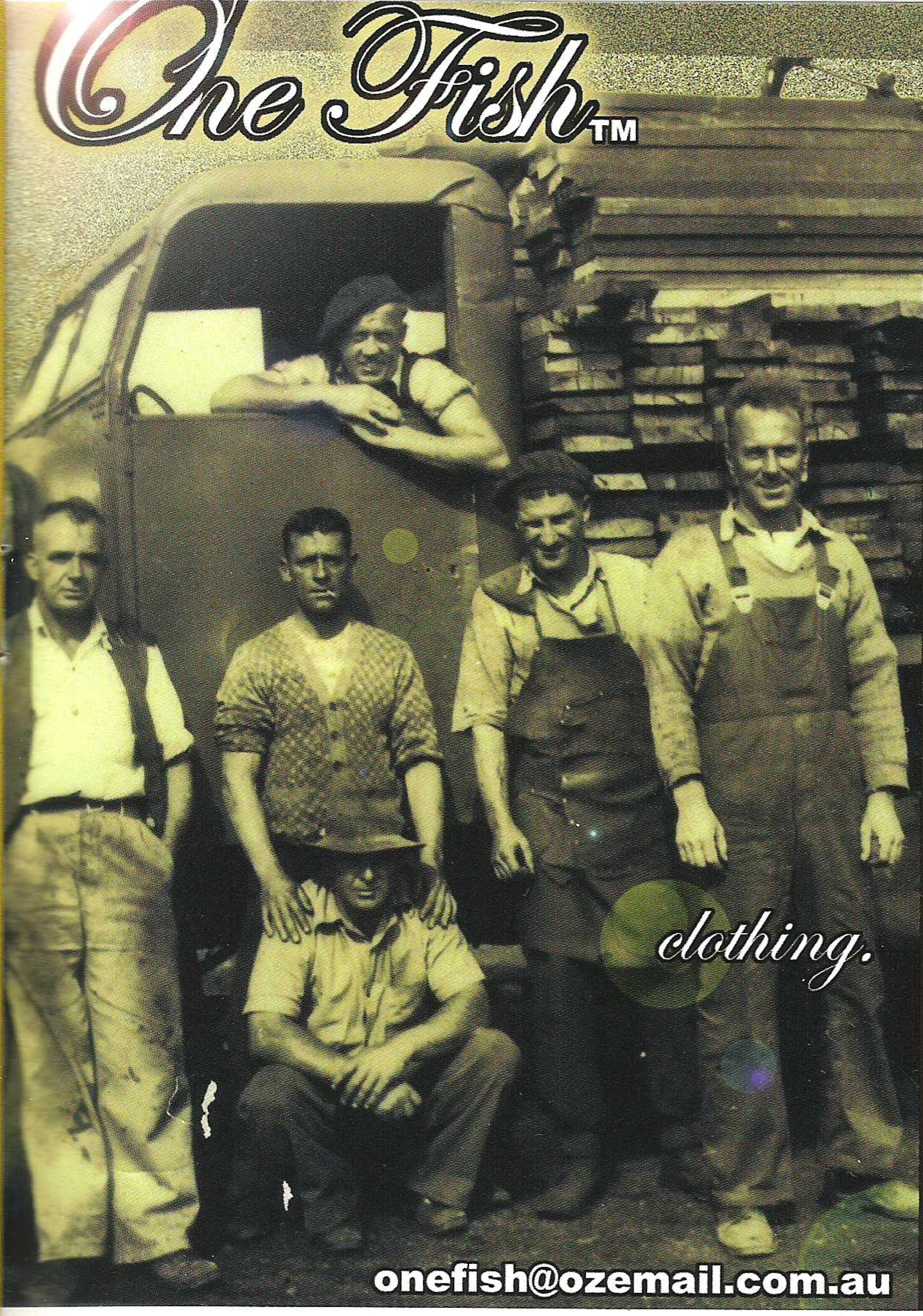
→ This page rocked by "BEN FRÓST" [Melbourne] → www.benfrostisdead.com

ARTILLERY
2003

→ This page rocked by "GIANT ONE" (California USA) → www.graffiti.org/giant

→ This page rocked by "CLAUDIO KIRAC" (Gold Coast) → www.undergold.com

→ This page rocked by "TESTPRESSER" (Brisbane) → www.testpresser.com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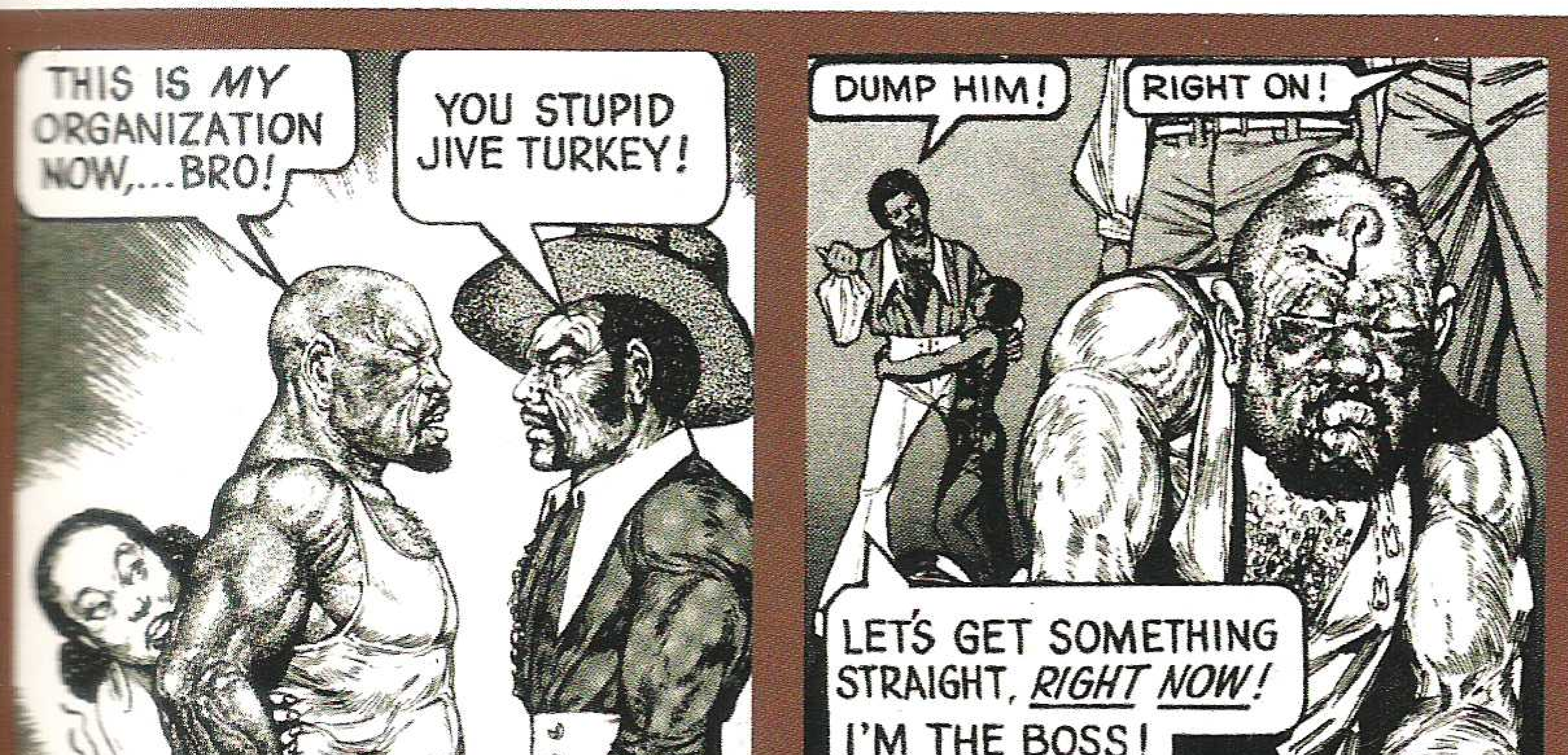
MEANWHILE...


THIS IS MY ORGANIZATION NOW,...BRO!
YOU STUPID JIVE TURKEY!
DUMP HIM!
RIGHT ON!
LET'S GET SOMETHING STRAIGHT, RIGHT NOW! I'M THE BOSS!

MUSTARD RECORDS

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[preview the future today]

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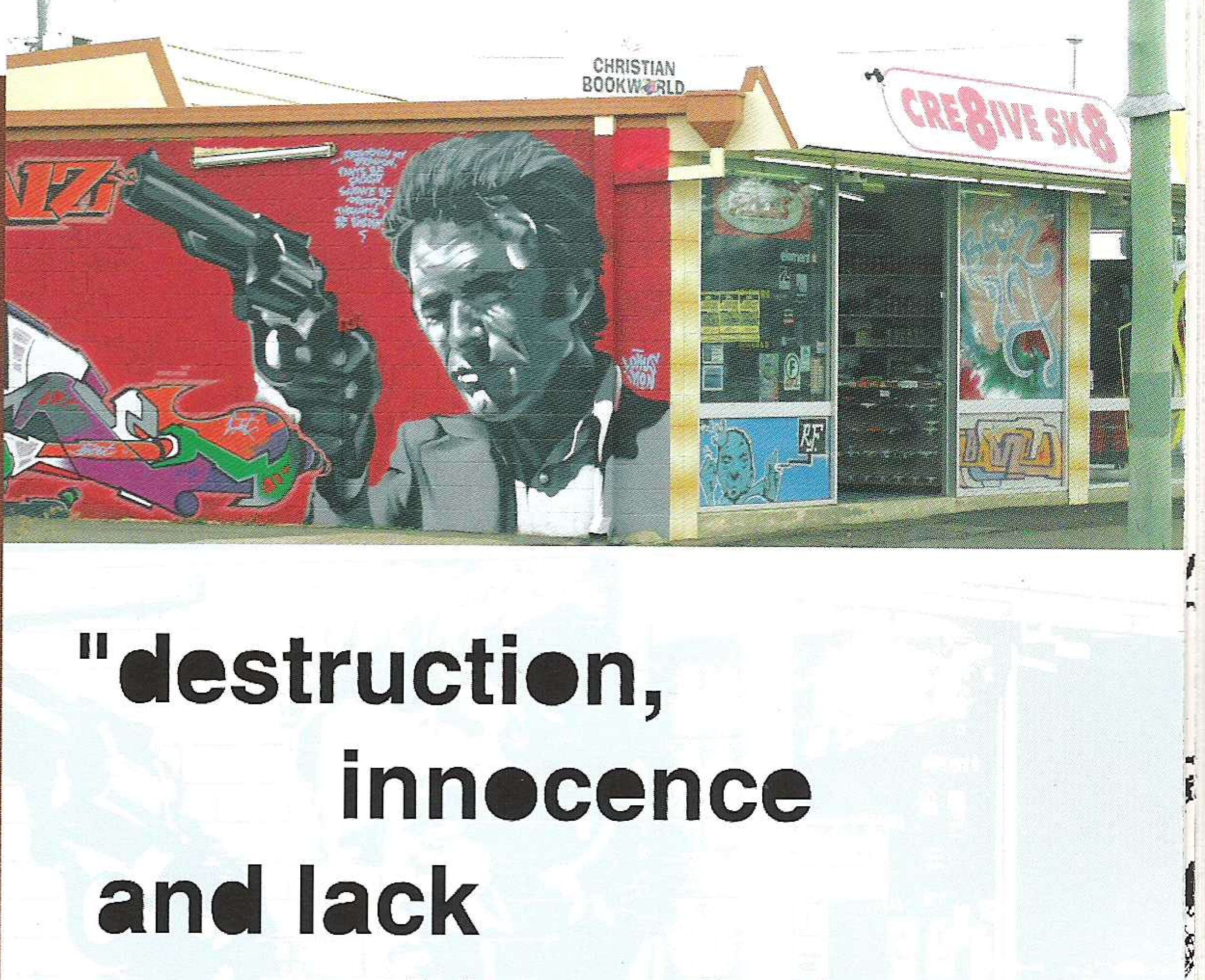
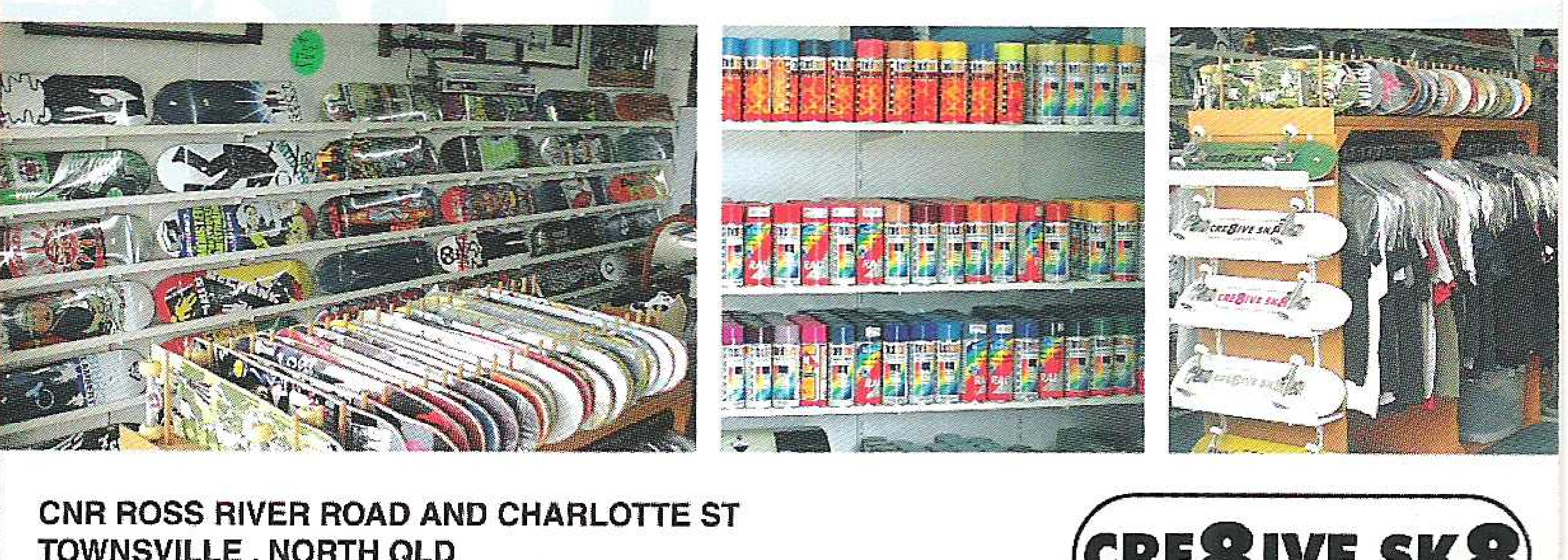

CHRISTIAN BOOKWORLD
CRE8IVE SK8

"destruction,
innocence
and lack
of knowledge."

SKATEBOARDS . ROLLER BLADES . GRAFFITI SUPPLIES AND RANDOM CRAP.



CNR ROSS RIVER ROAD AND CHARLOTTE ST
TOWNSVILLE . NORTH QLD
0419 740 927

CRE8IVE SK8

Morganics is probably best known for his involvement with one of Australias most innovative hip hop groups 'Metabass and Breath'. More recently he has been travelling to outback communities working with aboriginal communities sharing elements of hip hop culture by teaching kids how to rock mics and drop heights. Morganics shares with Artillery some photographic moments from his journeys.

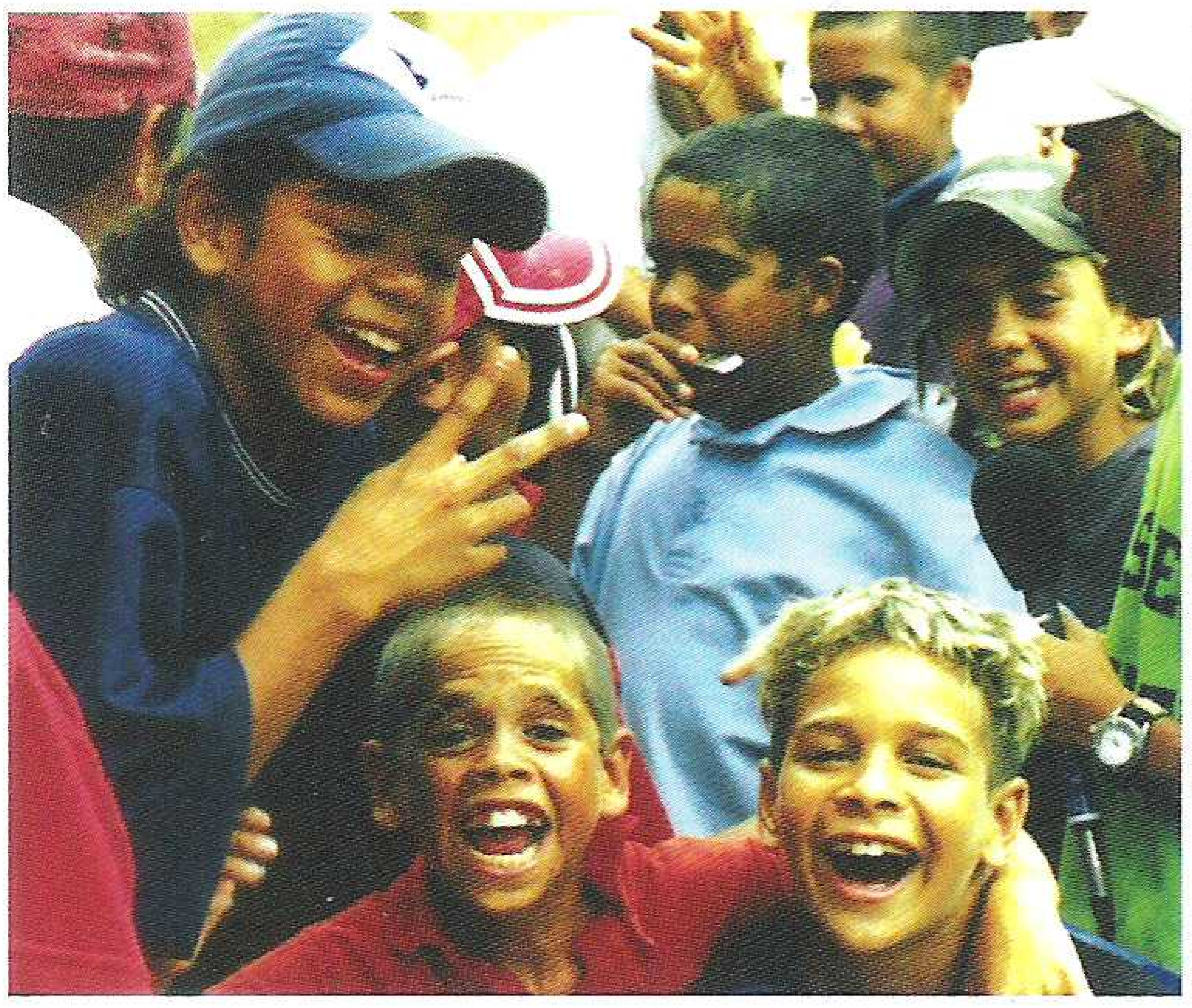
→ http://www.morganics.info

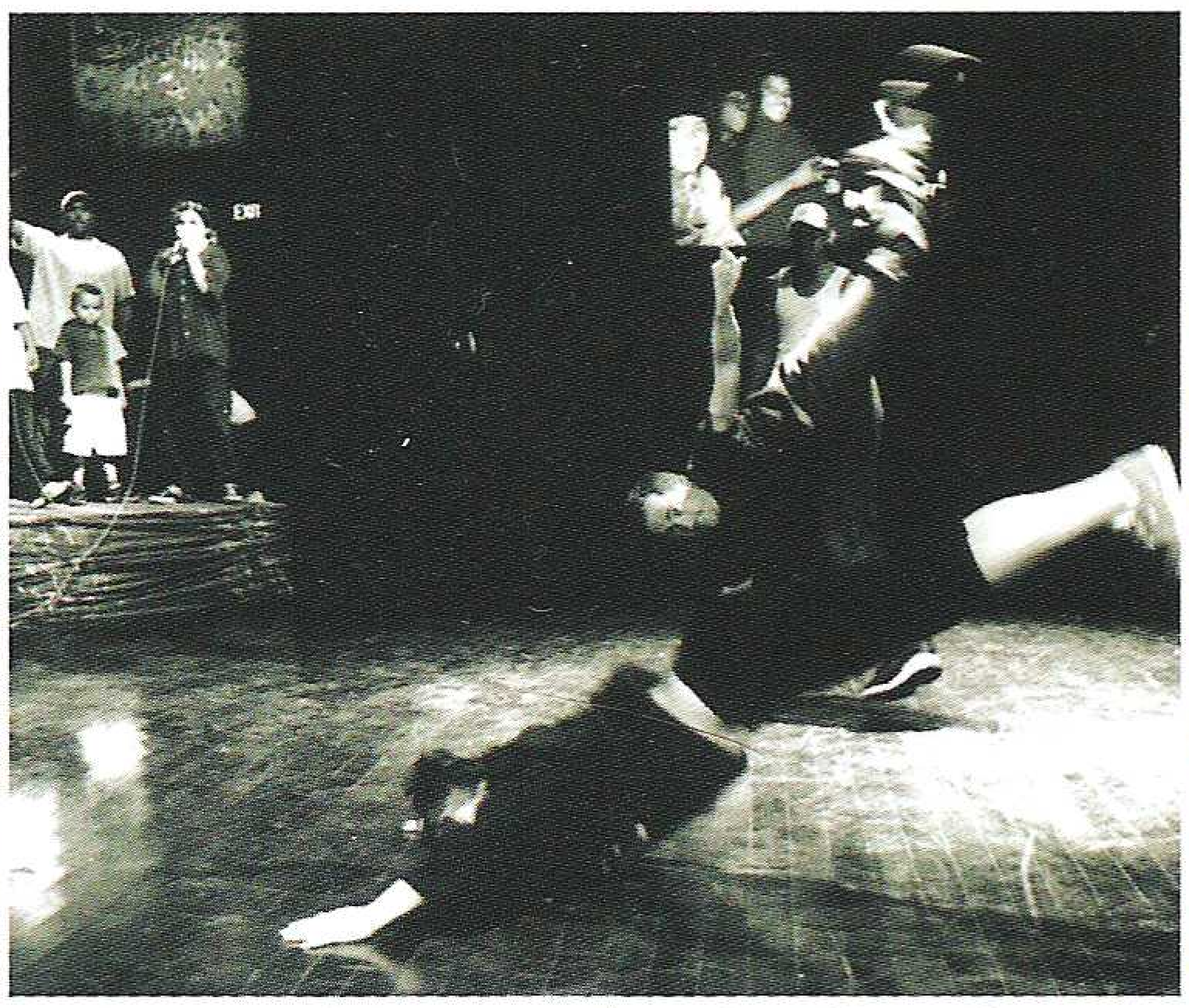
'Crouching B.boy Hidden Dreadlocks'

Morganics

a photo diary

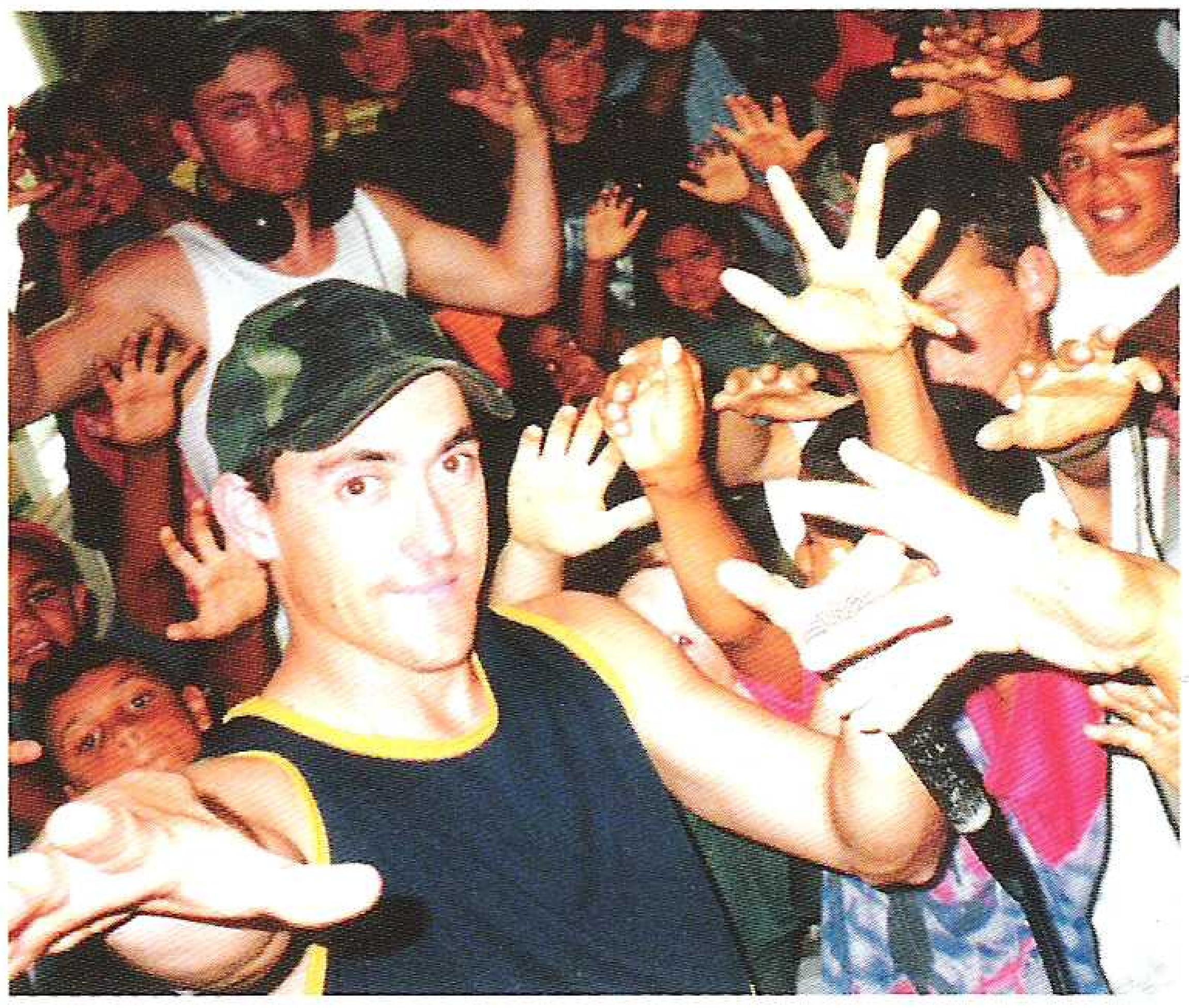
The Kempsey Boys on NSW's mid-north coast.
Did workshops up there with the Elf Tranzporter





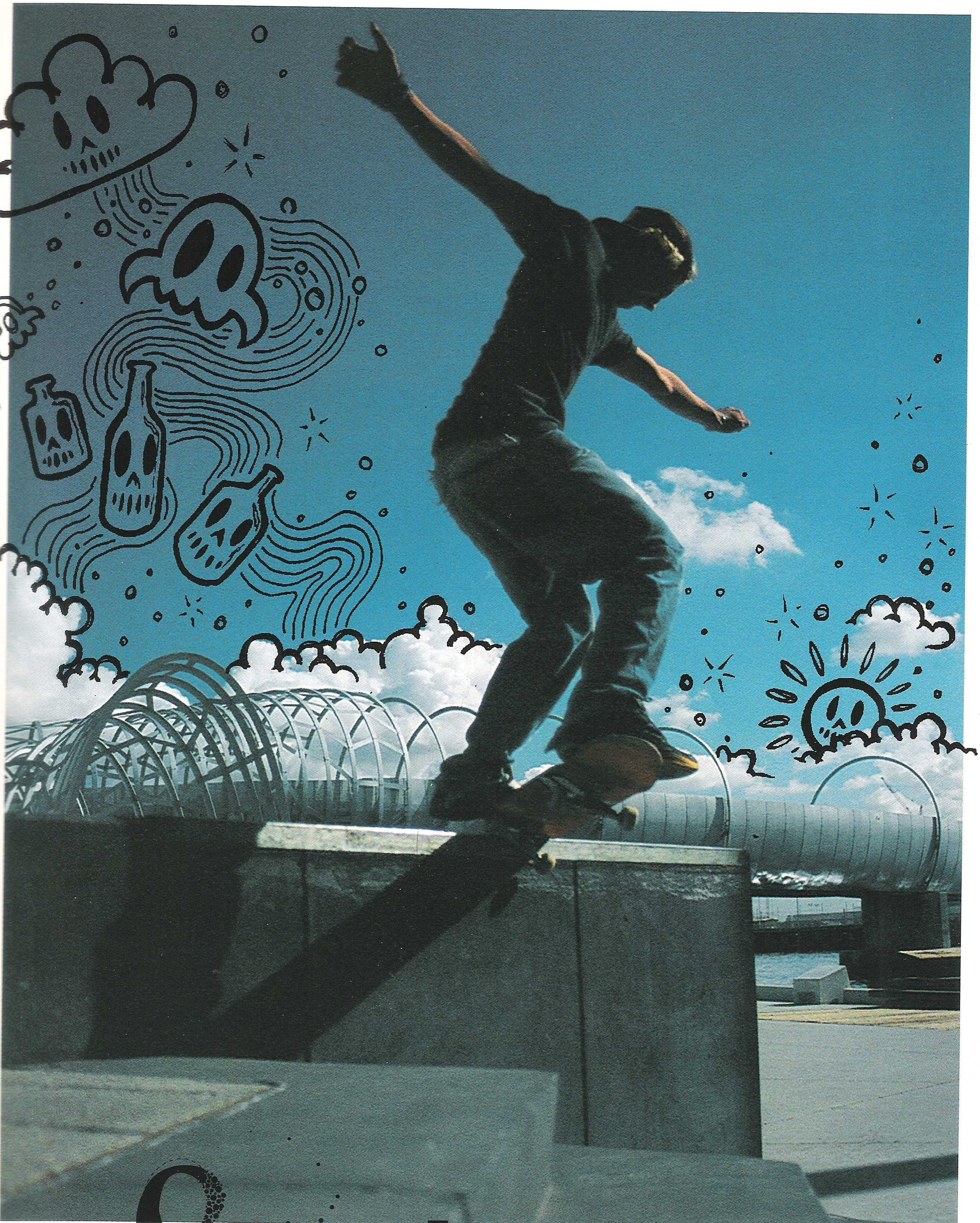
During the performance of "Stand Your ~~Grou~~ Ground" →
young people from Redfern + Waterloo, was a huge show.

Wire MC took this photo of me and DJ Swipa with the
Bowraville mob, on ~~[illegible]~~ NSW mid north coast



I've had a few conversations with Bambaata, the first one was
about crocodiles in Australia, the second one was about
George Bush being the real terrorist. He's the man.
NY Rocksteady Anniversary 2002.

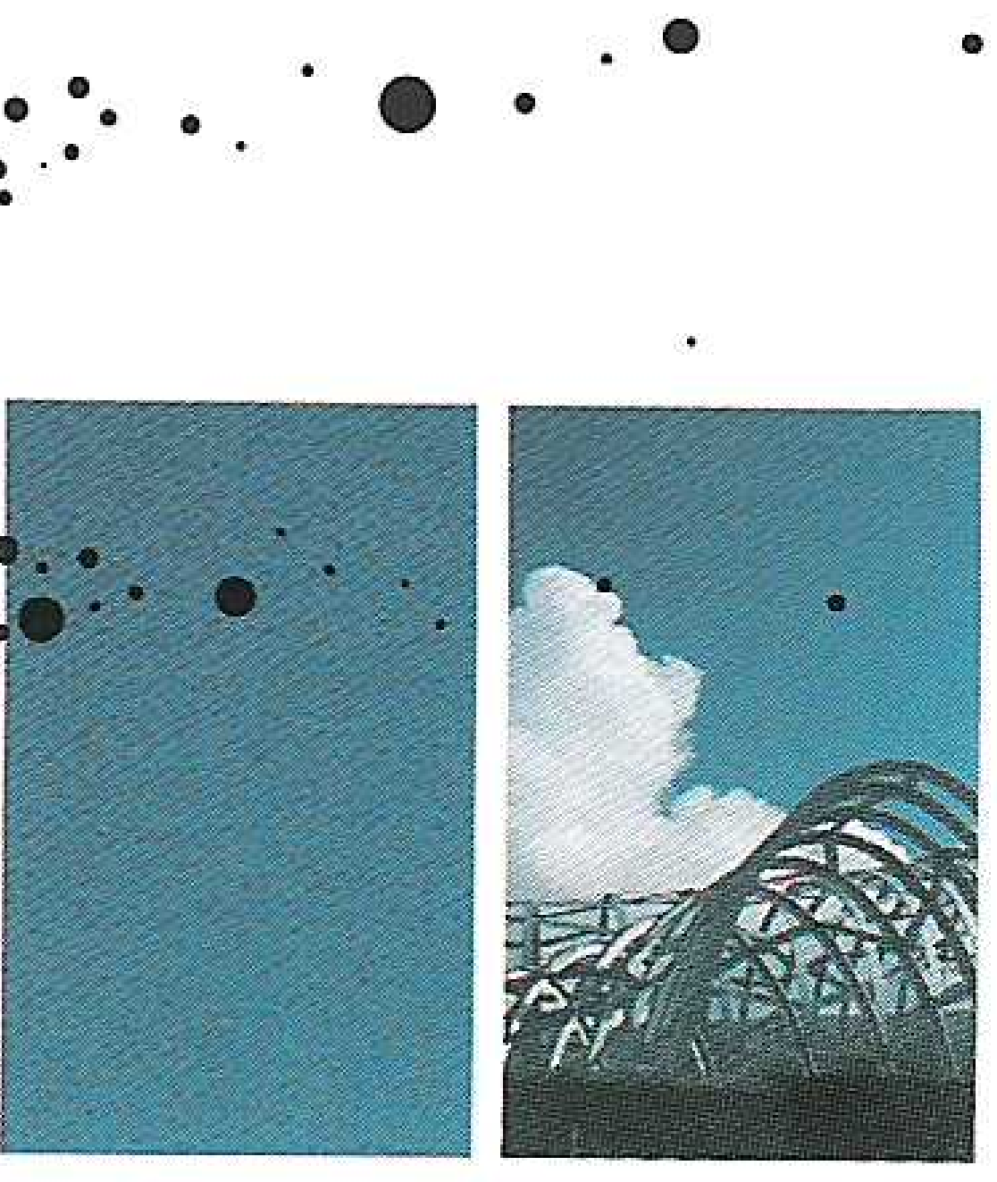
Me and some of the kids, Docker River, below Uluru,
it's amazing out there, vast.



→ RICHIE COLLINS (SWITCH CROOKS)

Sweat

→ PHOTOGRAPHS FENTURE
→ ILLUSTRATION MIKEY PERRY



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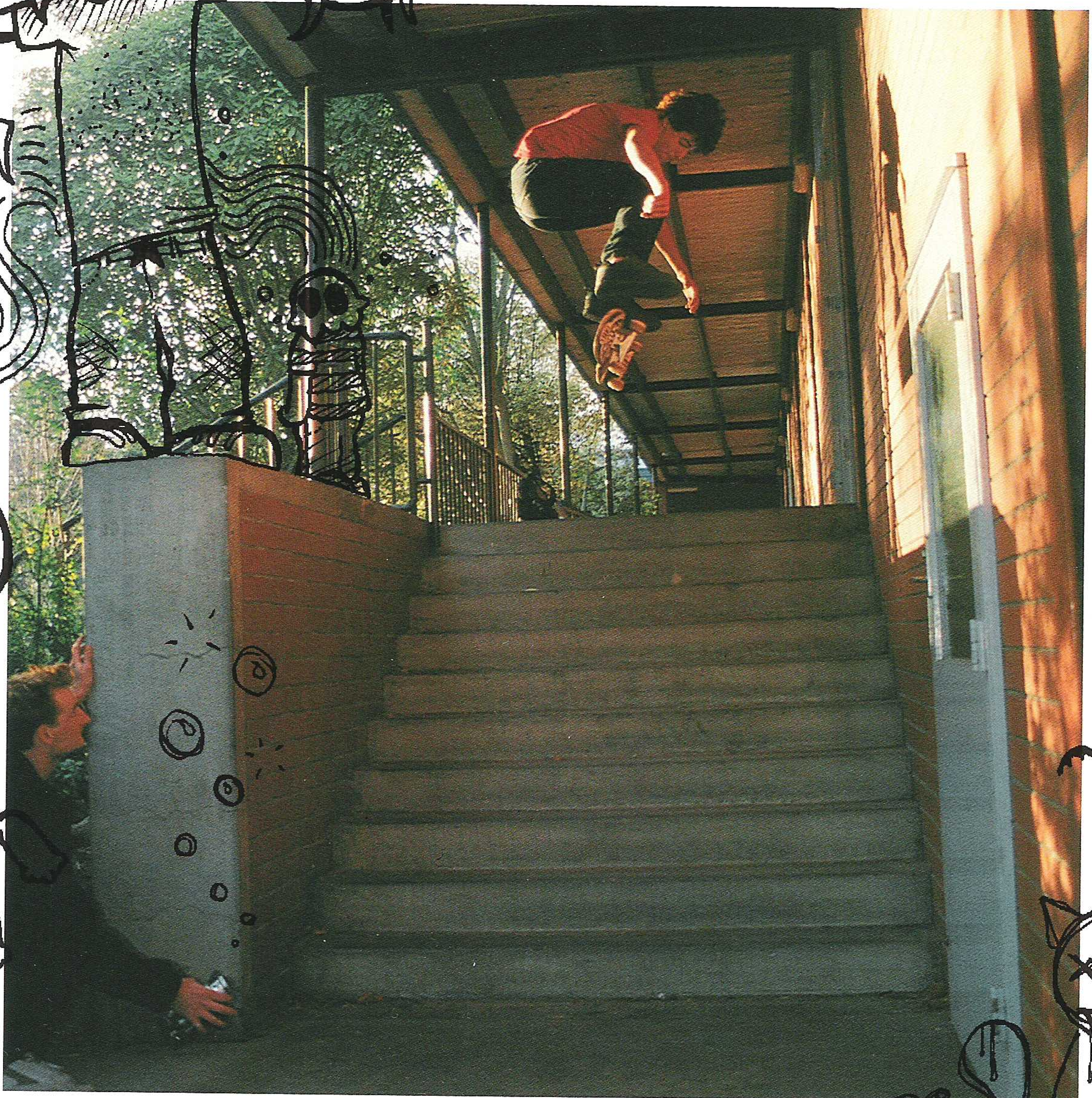
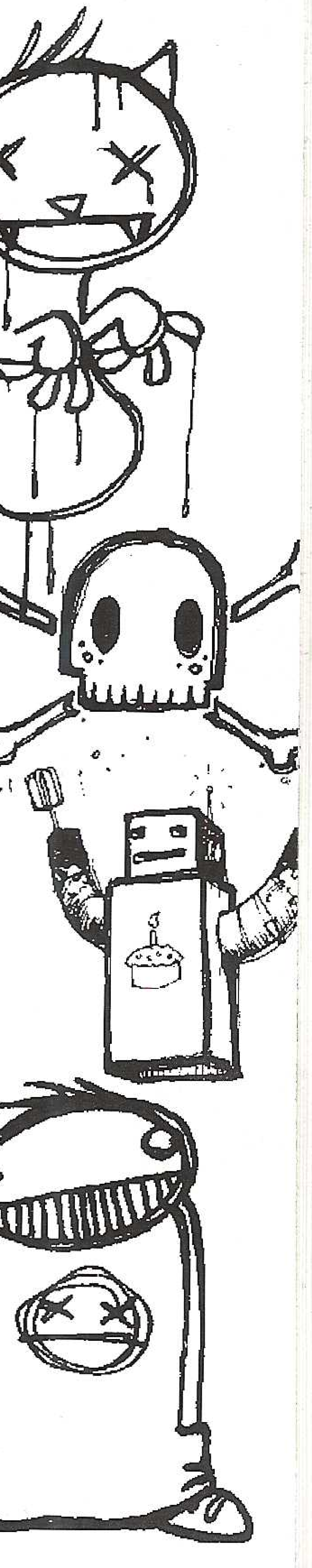
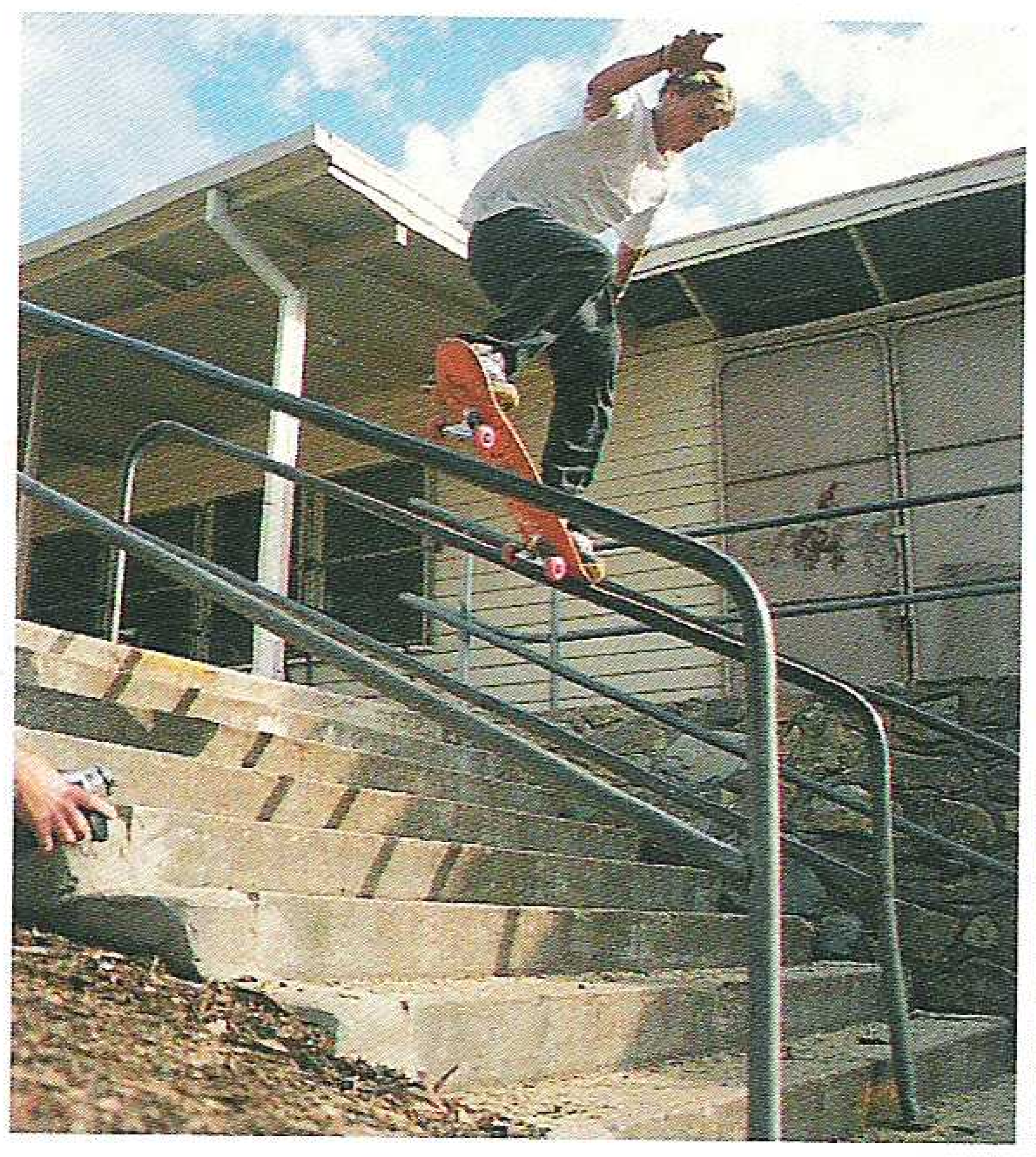
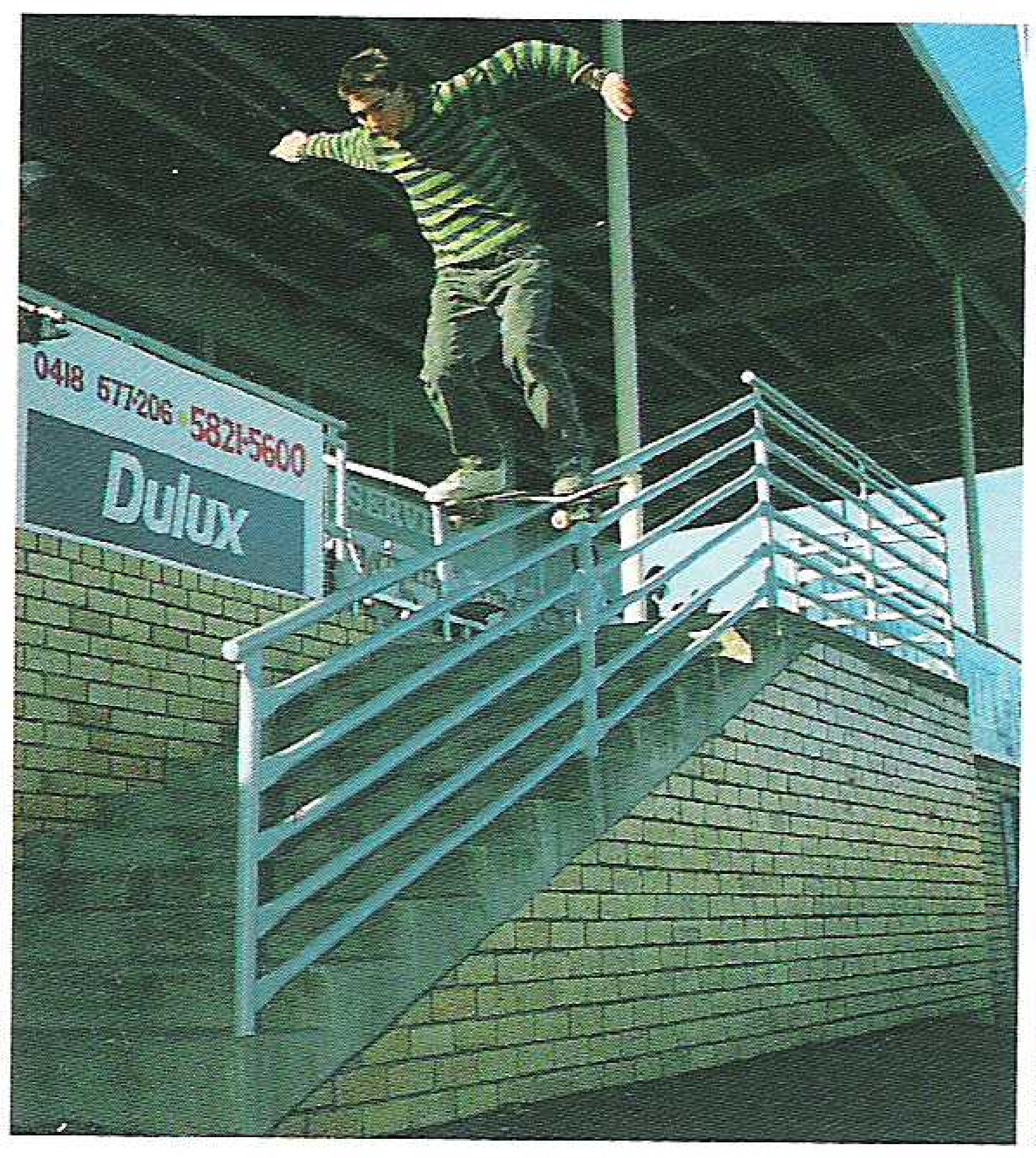


→ ARMOUR-DILLO RIDER WILL HINE ROCKS IT.





→ RICHIE COLLINS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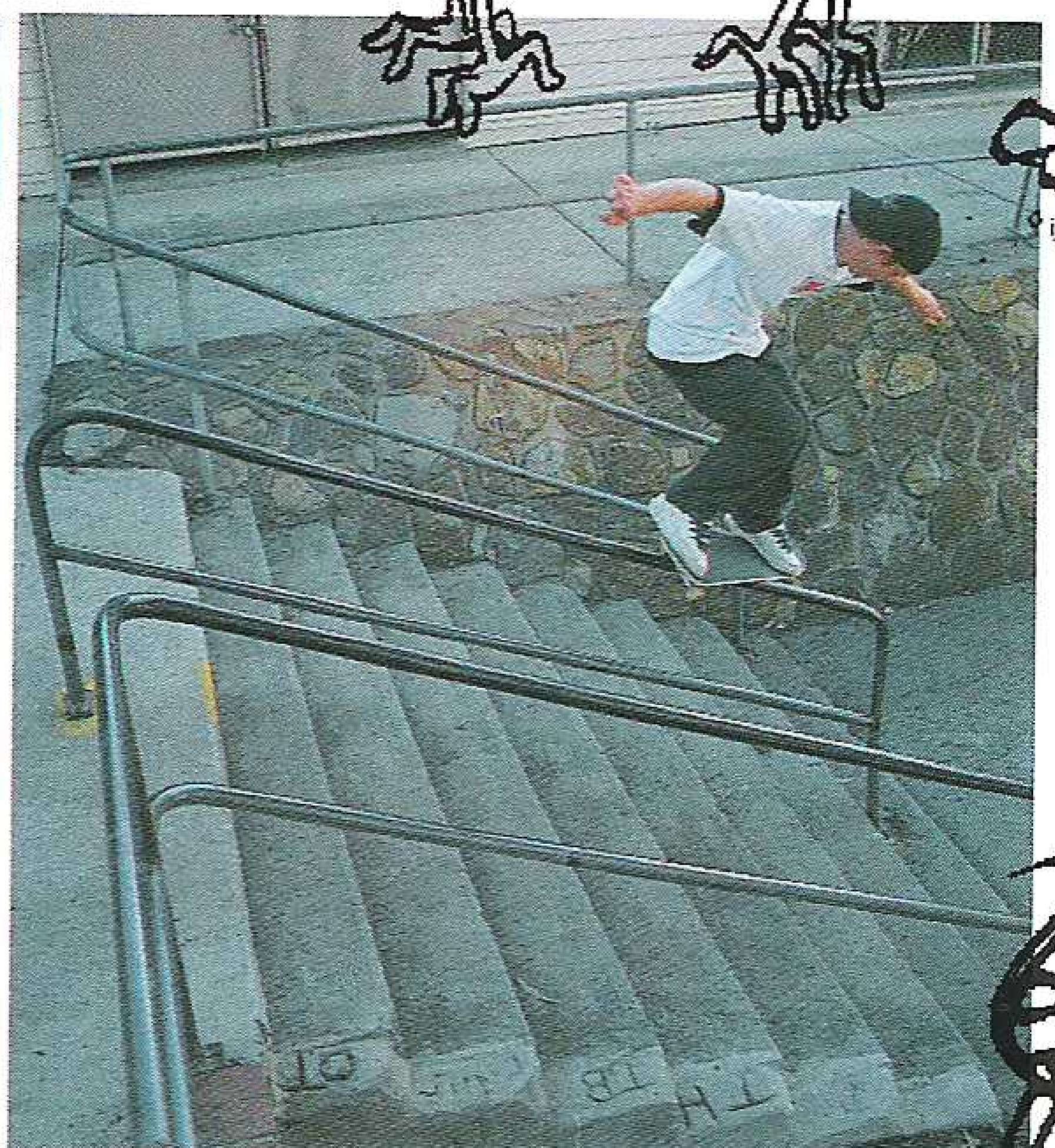
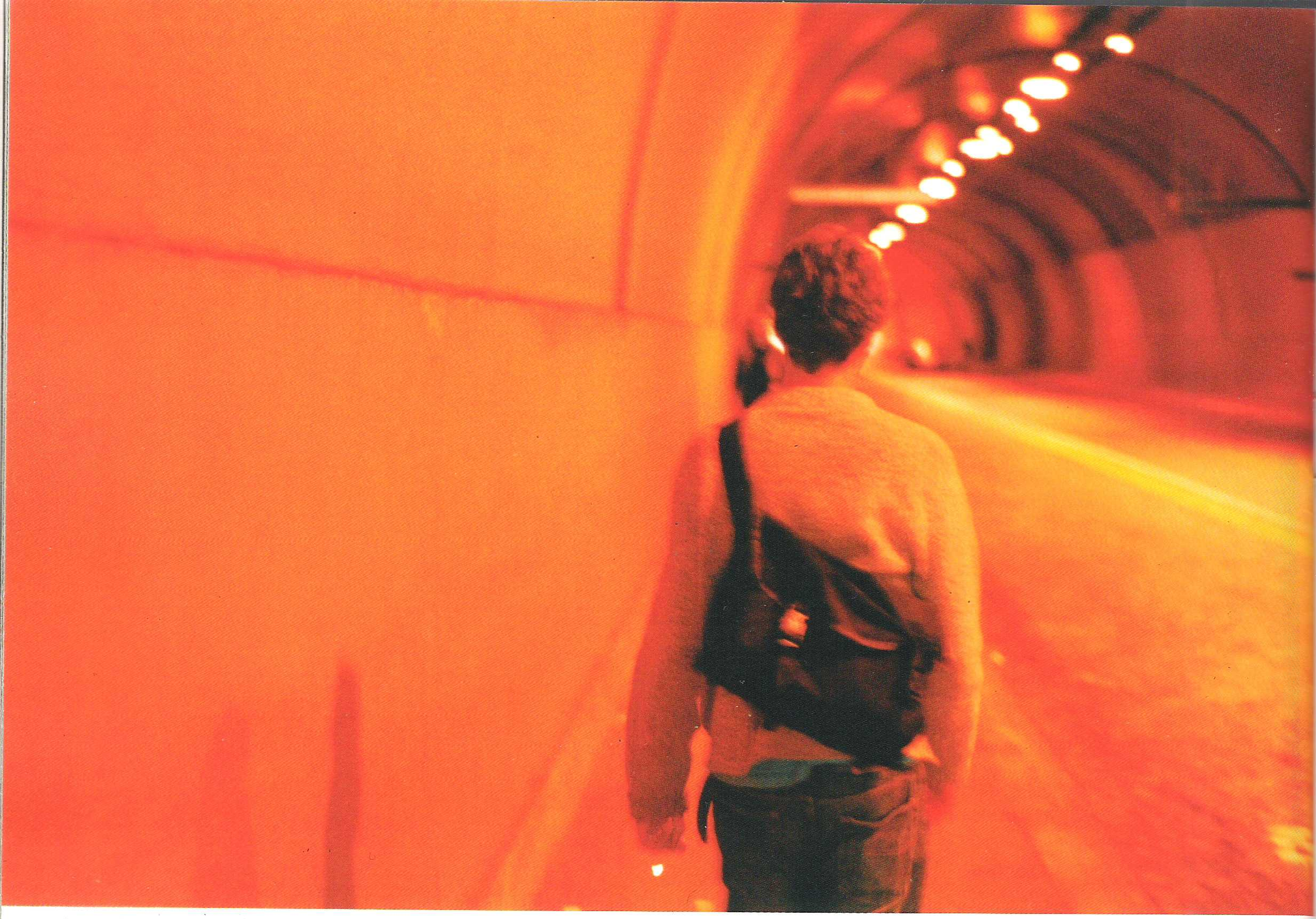
→ AARON SPOONER

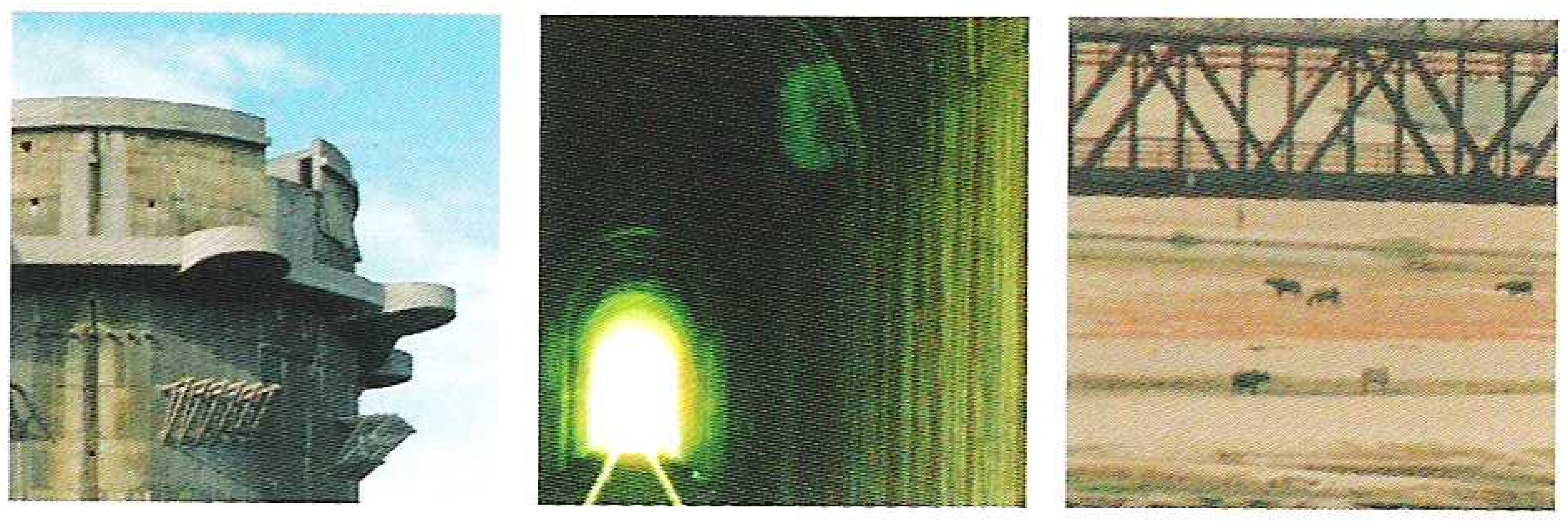


→ CHAD BROMLEY

OTHER PAGE: → ILLICIT SKATEBOARDS RIDER RICHIE COLLINS HUCKS A TIGHT FRONT 180 ON THE ROOF TOPS OF MELBS.



→ A traffic tunnel in Rome, Italy.



Words and images by Caleb Neelon / SONIK

→ www.theartwheredreamscometrue.com

→ calebfunk@hotmail.com

The Seven Aesthetics of Spothandling

The disintegration of traditional standards of greatness in art is the story of the 20th Century. What could be more anathema to the perfection of Raphael – the dribblings of Jackson Pollack, the piss-oxidation art of Andy Warhol, or the scatological assemblages of Joseph Beuys? Take your pick of those, or supply a name of your own knowledge. Art took a beating in the 20th Century as shock wore out all of its avenues in the name of novelty.

The public soon expected the unexpected in galleries. Graffiti played into the chain of predictable shock by making the act of painting illegal, and rendering it inescapably public. Chances are, if you lived in New York City, you didn't have the option of avoiding the subway, which meant that you were guaranteed of seeing, needing, and paying to enter the graffiti.

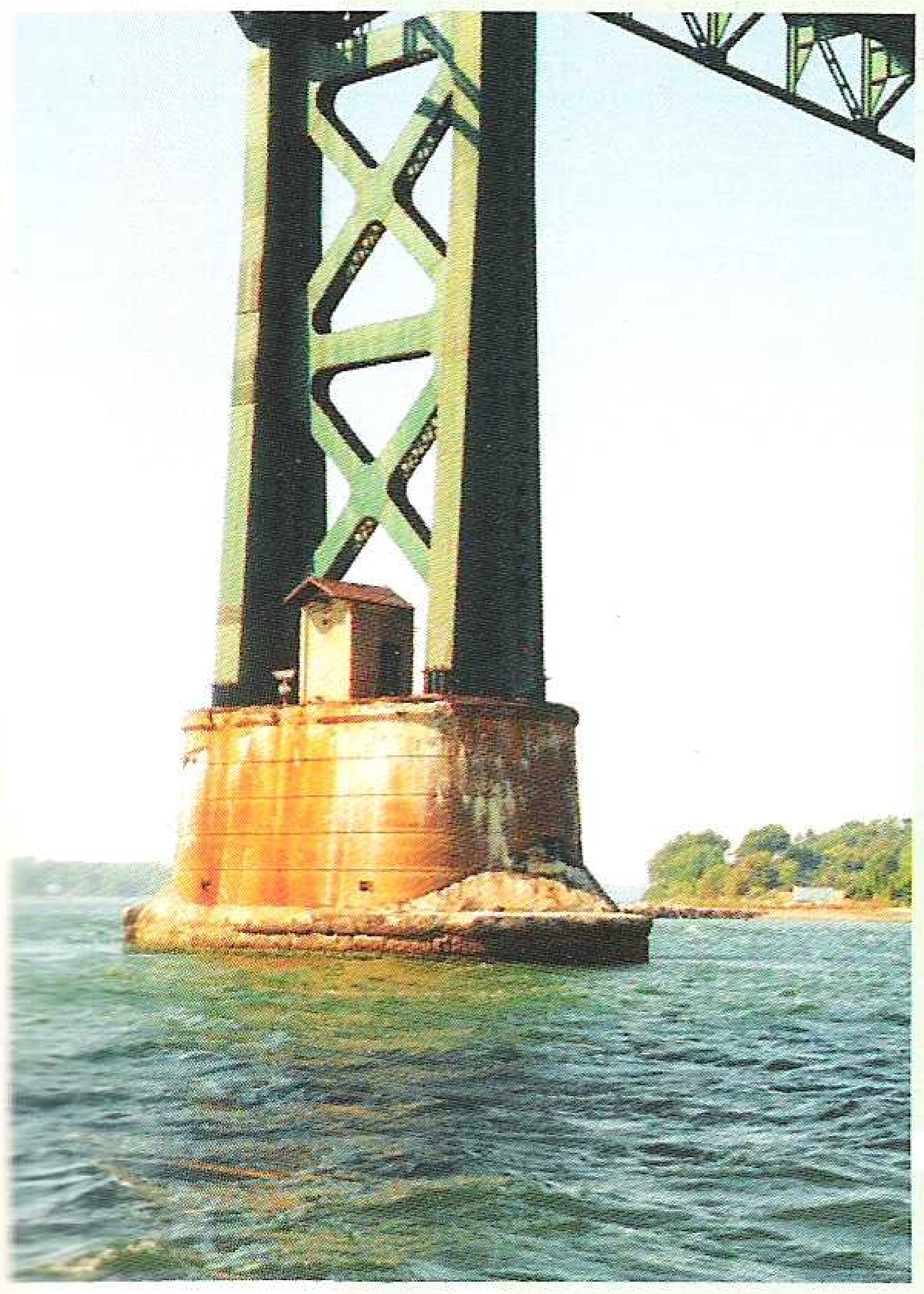
No other movement has so elevated the public nuisance to a viable art form.

Artists in any sense can only dream of having so captive an audience as that of graffiti. Even at the level of venerated institutions such as the Louvre or the Met, every museum the world over faces the simple challenge of attendance. It doesn't matter whether you're showing Sophocles, Sondheim, or Sento: you need butts in the seats to make it all come off. It is no mean feat to get people to come see a play, an exhibit, or a reading, and harder still to get people to keep doing it. For everyday people, even those who enjoy culture, it can be a stretch to make it to one gallery, play, or museum per month. Museums, theatres, and the like are places of leisure and free time. To a person who is busy or quite honorably couldn't care less, these institutions may as well cease to exist. Art so rarely comes to us, for we have grown up trading in our efforts to view it for a pretension called being cultured, a cognoscente of a system designed to exclude rather than include. Parents sacrifice and work hard to send their college-aged children on semesters abroad in Florence or Paris; they shlep the same unwilling kids to the ballet at younger ages, and feed them a relentless progression of novels in English class, each more difficult to understand than the next. All of these marks of the cultured are an indoctrination into a world that is all money, all privilege, and all about being as difficult, recondite, and inaccessible as possible to the uninitiated, while, of course, simultaneously trying to extract funding from those deemed worthy.

It is in this light, especially, that the true revolution begun by graffiti makes itself evident. At their best, graffiti and street art come to you.

They demand little of your time (next to a novel), none of your money (unless you feel the need to "own" them by buffing), and require no special training to appreciate. Quite the opposite, the more that one relies on an extensive knowledge of the history of traditional art, the more difficult it becomes to enjoy graffiti and street art.

Imagine the possibilities of the subways, an art space that is guaranteed the attention of tens of thousands each day – people that will walk up to your painting and walk inside it, to be greeted by the signatures of dozens more. Not only that, attendance is mandatory: people have to take the subway in order to get to work and maintain their livelihood. Next to a space of such vitality, the potential of a gallery installation space seems dreadfully limited – we have expected shock in our visits to museums and galleries for so long that we're never shocked. The subway graffiti had such a captive audience and was such a powerful force that it had to be eliminated – a demonstration of artistic power no other movement can touch.



→ The base of a bridge in Rhode Island, USA.

→ A house in Patan, Nepal.

→ A watertower in rural USA.

→ A disused railway tunnel along the Panama Canal, Panama.

→ Two apartment buildings in Sao Paulo, Brazil.

→ A World War II defense tower in Vienna, Austria.

→ These photos are of some great spots that I've seen in my travels.
Oftentimes, I will take a photo of a spot if I know that I will not be able to paint it.
These spots and spaces are all special in different ways.

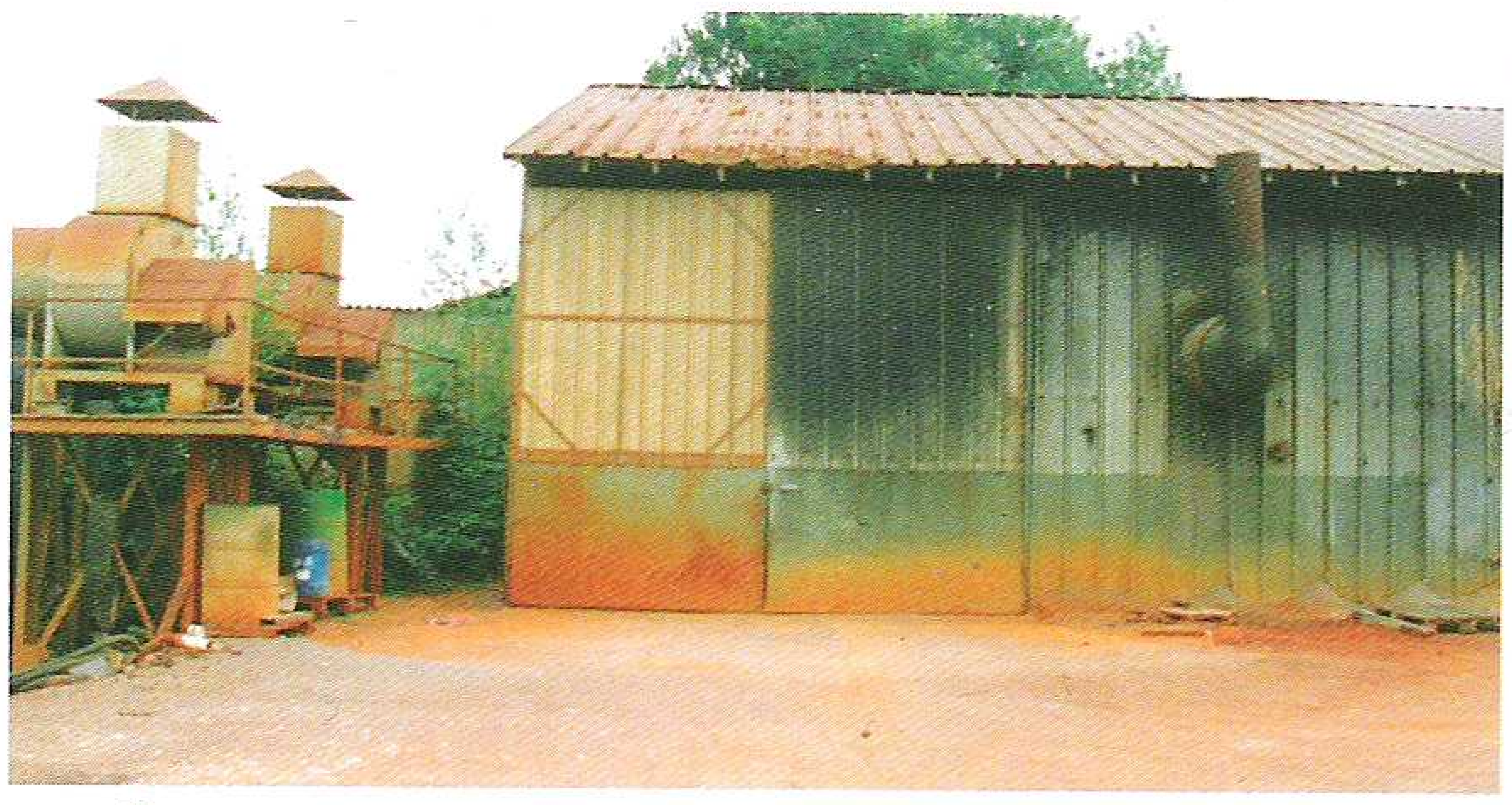
The end of the era of running subways in New York City sent everyone scrambling for new spaces to paint. The most clever of the painters in the late 1980's and early 1990's (people such as Sane, Smith, Sento, Reas, and Jon One) took their work to street spots, tunnels, freights, and in some cases, to transit systems overseas. Writers coming up nowadays have the whole gamut to select from, but regardless of where they choose to work, or even whether they choose to use the name and style base of traditional graffiti, they're still governed by the basic rule of real estate:
location, the quality of which can be judged on seven basic criteria.

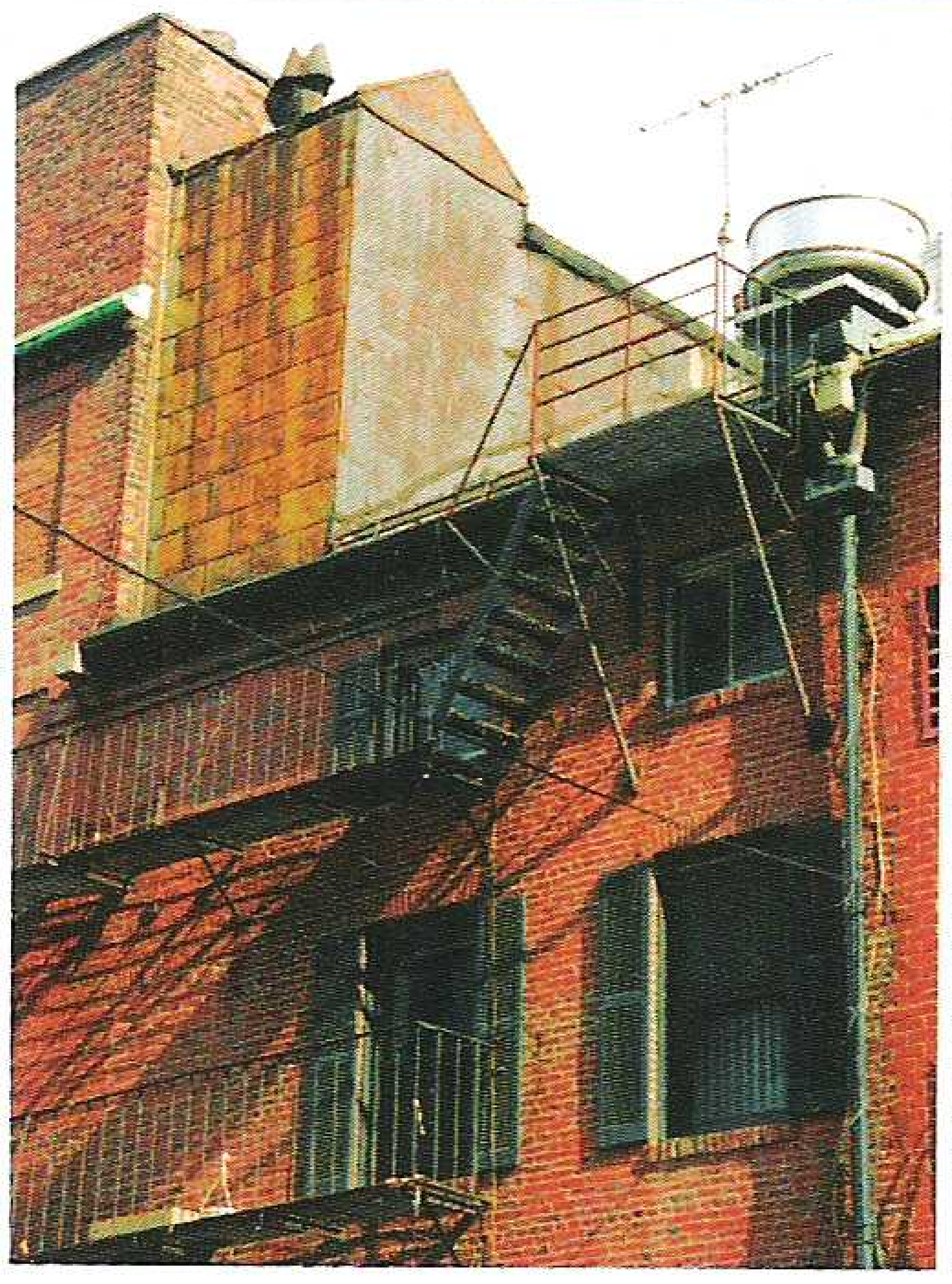
1) The primary concern of any spot is whether it's gettable at all.
Graffiti is all about risk and reward, and how high a risk you run by doing that particular spot is often how well you'll come off. Every spot requires a different set of tactics, whether nighttime ninja mission or daylight robbery. Sometimes, the risk involved is an obvious one, one which gives a charge to the piece, but just as often it leaves the writer out of control of the situation and hurrying too much to come off well. A perfectly executed piece in a wild spot shows not only the artist's mastery of the medium, but also their mastery of their surroundings.

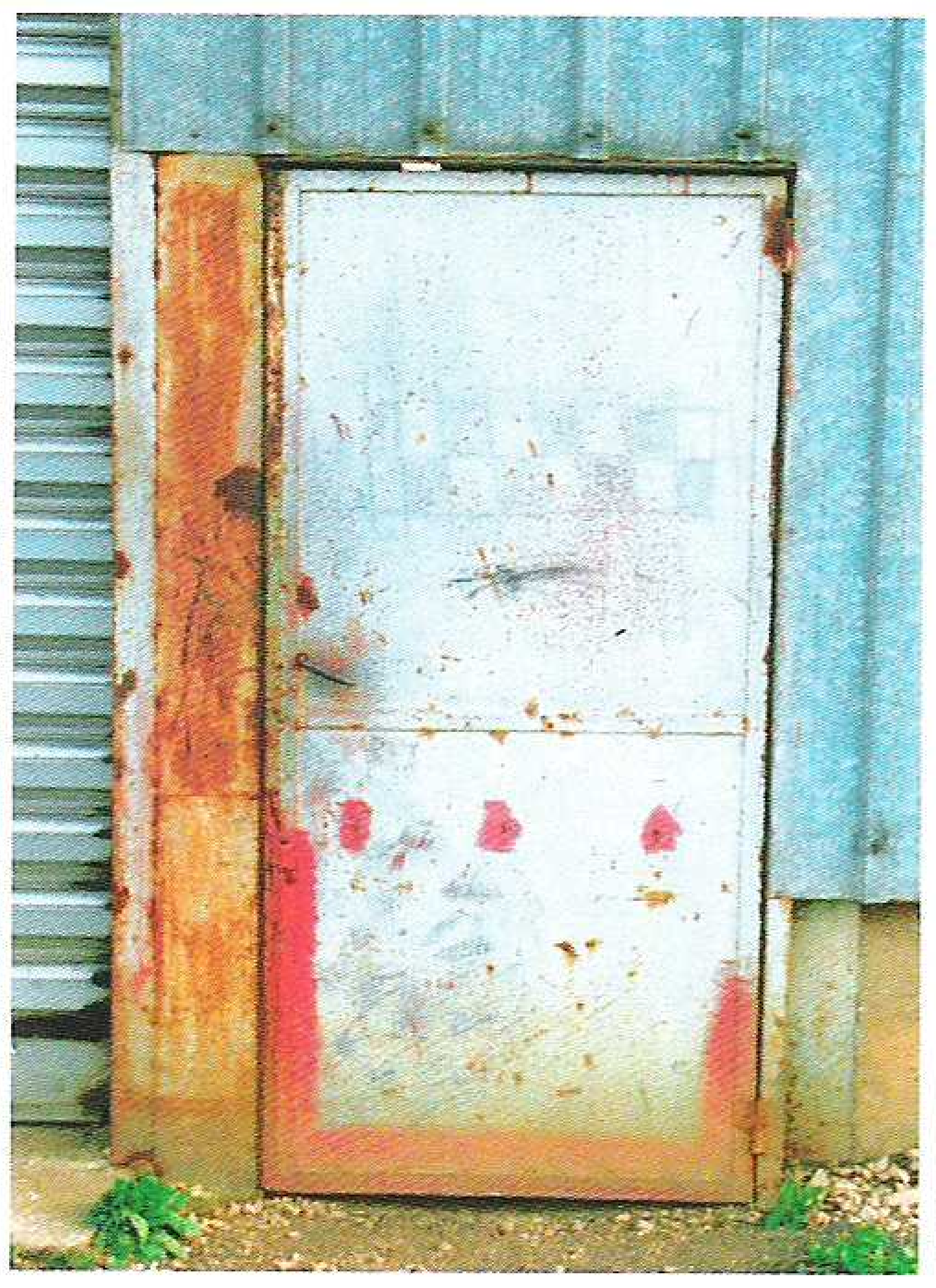
2) The second concern is the audience. Who will see your work? Booming spots, such as freeways, guarantee a wide audience, which is always nice, yet can sacrifice depth for breadth. Work done in an out-of-the-way space has the potential to be much more intimate and hit harder the few people that it does reach. If you are working on a clean train and it is absolutely not going to run (which isn't the case with all trains, many do of course run) your photo is all-important. Whether you decide to sit on it and only show it to your closest friends or blow it up on the internet and mags greatly affects your public, but in either case limits it to writers unless the train runs. Many city spots for piecing are utterly abandoned except for writers and bums as well. Such spaces are good for conveying a message to your peers, but will miss the mark completely if it's the general public you're after. To counter this, some writers will work in very public spaces, but in ways that appeal more to the general public than to their peers.

3) Third on the list is the surface, the actual structure you work with.
As graffiti writers, we get to paint all of these great surfaces: concrete, steel, brick, corrugated metal, and so on. Gallery artists can bring these materials inside and work on them, but always they run the risk of being trite when they do so. Graffiti, on the other hand, has a form for all surfaces: for instance, if a wall is too bumpy to piece, one do a big throwup to good effect. Traditional surfaces such as paper and canvas are characterless by design. Good graffiti and street art always takes advantage of a surface with a character of its own and meets it halfway.

4) The fourth element is the placement and incorporation of your work within the space. Graffiti escapes the boring, rectangular cage of canvases so well, and the beauty of it is that the piece does not stop at the borders of what you've painted, but instead carries further and incorporates its surroundings. Scale is quite important here. Some spaces call for work that takes over, that dominates, and some spaces call for work on a smaller scale that may leave more of the surface deliberately unpainted.







→ A rooftop in Boston, USA.
above left:
→ A metal work shack in France.

→ A shipyard doorway in Chalon, France.
above right:
→ Old railway equipment in rural USA.

→ Railroad trestles on the bed of the Yamuna River in Agra, India.

5] Fifth is permanence. We all try to have our work run, but sometimes shit happens. Does the spot you're doing have a snowball's chance in hell of lasting more than a few hours? Obviously, it's nice when your work lasts, but there are times when a piece lives fast, dies young, leaves a beautiful corpse, and it's a good thing.

6] Sixth on the list is the originality or history of the space, and its surprise factor. Trains, rooftops, store grates, tracksides, and so on all call for graffiti as they are traditionally where it is placed. Yet the beauty of these is that they still have the power to surprise when done correctly. As well, a piece executed on an unexpected surface will always surprise, and always be well worth the while.

7] Lastly, there are those beautiful sensory intangibles of a spot. Is it in a place that always smells strongly of something? Are there wild berry bushes around it? Does a family of homeless people live there and recite poetry to anyone who wanders by? Is the spot quiet? Is there always noise? Is it going to piss off just the right people? Are there lots of bugs around? Is the sunset beautiful in the area? Good street artwork has the power to engage all of the viewer's senses, even if it is an essentially visual art form.

All of these qualities together are what can really combine to make a spot memorable. It will be interesting in time to see how graffiti and street art translate into the ages. Largely, that translation is a burden that all of us who produce the work must shoulder, for even the most astute of traditional art critics generally miss the point. Australian critic Robert Hughes contends that the viewing of slides and magazine reproductions of paintings killed painting in the traditional sense, as new artists ceased to attend museums and instead went on what they saw in a magazine, perhaps a half page reproduction of a Pollack. Certainly, Hughes makes sense here, but the real revolution of street art is that it sidesteps the issue in a way that's much fairer and equal-opportunity.

Not long ago I took a trip to Vienna and went to see the famous Gustav Klimt painting The Kiss in person. Having had the privilege of traveling all the way from America to Europe, I had paid my entry fee to the museum and spent twenty minutes in front of the glorious work. And you know what? The painting, for all its beauty, couldn't ever have been worth the trip, and while the work is certainly a great one, there are thousands and thousands more that a young painter following Hughes' advice "should see." Sadly, that's unrealistic for all but the very, very rich.

What is realistic, however, and what is very feasible, is for every writer the world over to pay close attention to the spaces and places around them, and to follow their own unique instincts to find the ways in which they will be able to work in as effective a way as possible response to their surroundings. I can speak volumes for the value of being outdoors in the world and installing and creating art for a truly authentic, unfiltered public. The world will never tire of taking your art, will never tire of throwing new spots and spaces in your face. The test of us all is how we respond.

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Kab 101

→ WHAT MAKES GOOD ART?

Kab: In my opinion its when someone puts their personality in their work, the way its executed and the style of the design.

→ TELL US ABIT ABOUT YOUR BACKGROUND. WHAT WAS IT LIKE GETTING INTO GRAFFITI IN ADELAIDE?

Kab: My background of writing was not the standard "Hip-Hop" story. In the early eighties I wrote a nickname with a friend from school [Kano 172] and we were into punk, video games, bmx etc. We used to explore different areas and leave our names in marker as a reminder. A kind of "I was here" type of thing. We called our signatures "logos", a kind of crude signature or tag. There was no writing as we know it in Adelaide at that point. Within a small amount of time tags started to appear. I then moved away from the city into a more remote location, in that period I saw pictures of subway cars and a midday movie which had kids painting bubble style letters on NYC trains. It all made sense to write in spraypaint my nickname. From there I did my first piece and started to discover the hip-hop movies which were an inspiration also.
It was when I saw a photo of the "Kase2 & Elkay" subway car that I become overpowered by writing.

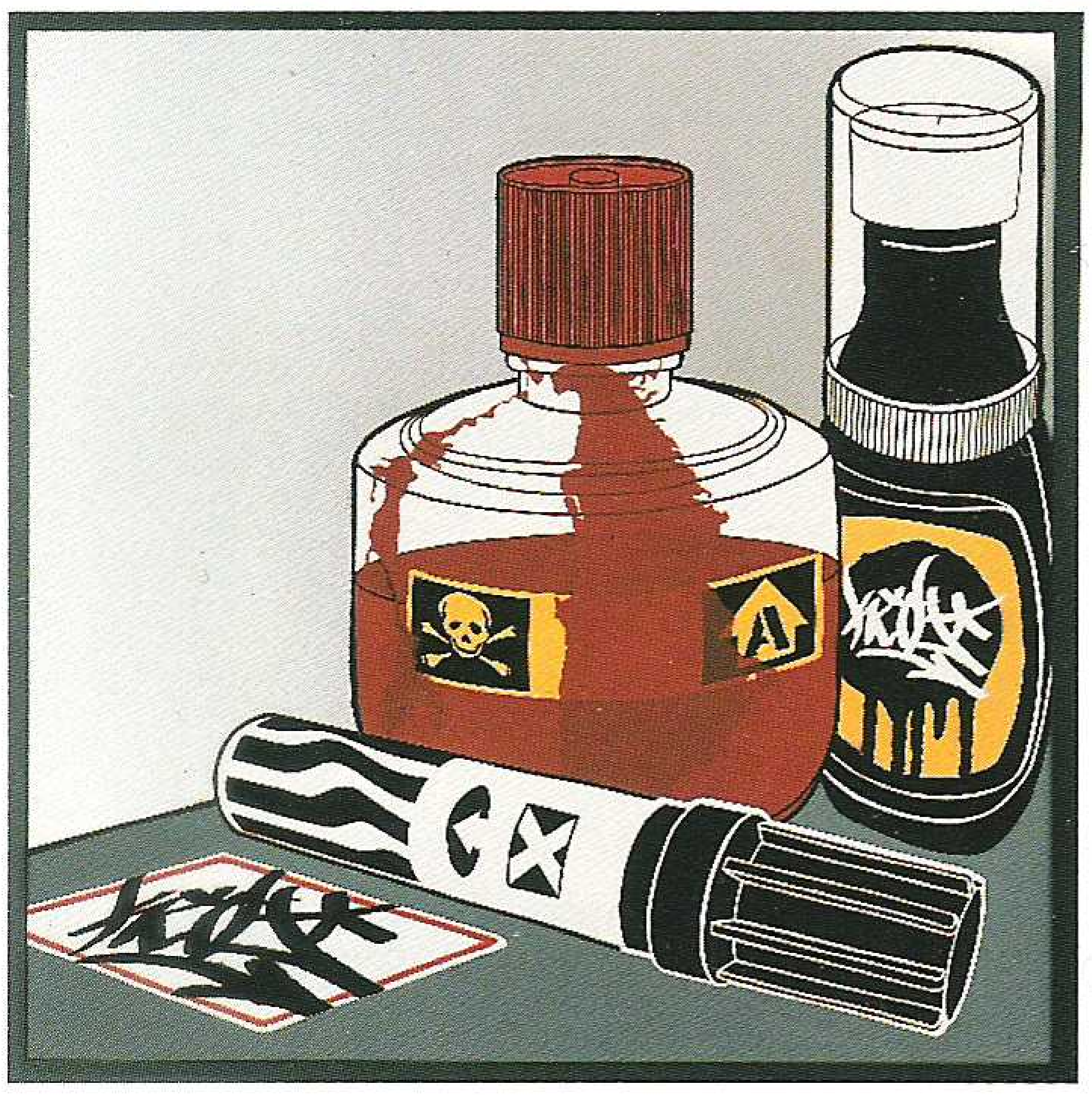
→ WHEN YOU WERE GROWING UP. WHO WERE ARTISTS THAT YOU ADMIRED?

Kab: The NYC writers obviously had a huge effect on me. So much soul and individual ideas in their work, from the abstract to wildstyle to the layers of signatures and throwups on the trains. The list is huge. The Australian artists in the early days were people like "Wicky" from Adelaide, "GS-38" and "Dskiz" from Melbourne and then "Ransom", "Merda" and "Duel" had an impact due to their styles were intricate, well planned and beyond normal design boundaries.

→ MANY PEOPLE WHO ARE INTO NICE LEGAL WALLS NEGLECT THEIR TAGS. YOU SEEM TO UTILIZE HANDSYLES ALOT IN YOUR WORK. DO YOU FEEL THAT HAVING A NICE HANDSTYLE IS JUST AS IMPORTANT AS BEING ABLE TO DO A BURNER?

Kab: If you look at the initial start process of writing it comes from handwriting, but I struggle to place importance on a set of rules when it comes to styles as people tend to have better application skills in different areas. My peers had better flowing handstyles than me when I was younger. I put more emphasis on designing lettering and taking space with throwups. The tags were there but more in quantity than quality.

PERMIT ZONE



AK101 ARMY
SOOZ KANE

→ WHO DO YOU THINK HAS A NICE HANDSTYLE?

Kab: Alot of writers. It seems hard to place someone in front of another when so many contribute in so many ways.

→ WHO/WHAT INSPIRES YOU?

Kab: In no particular order; my enviroment that I live in and work in, dark tunnels and eerily lit train yards, signage, packaging, nature, technology, music [everything from punk to jazz], discovering artwork and design in magazines and books, toys and figurines, friends, family and people with a passion for life, like my partner "Sooz".
I can find the smallest thing and learn so much.

→ YOU LIKE TO EXPLORE ALOT AND PAINT. HAVE YOU EVER DISCOVERED ANYTHING INTERESTING AND UNEXPECTED?, OR HEARD ANY STORIES ABOUT PEOPLE DISCOVERING YOUR WORK?

Kab: Underground and industrial locations can be the best places to find the markings of others, not neccesarily tags but names, dates and drawings. I have met people who have said 15 years ago they remember seeing a freight on the other side of the country with a painting on it or a drawing in a tunnel that has probably only been seen by a handful of people. These experiences inspire me to not follow the path but create my own trail.

→ WHEN DID YOU START YOUR JOURNEY INTO THE DESIGN WORLD, AND WHAT MADE YOU PURSUE THIS PATH?

Kab: In 87 I made some screenprints and really enjoyed the process of transferring the design from sketch to screen to fabric and paper. I then began to do drawings for tshirts and started working towards printing them. I just liked the customisation part of it, making your own gear to wear. Sooz also helped me with this side of it as she motivated me to make stuff. She is always making something or customizing something. She is super talented.

→ HAS USING A COMPUTER INFLUENCED YOUR GRAFFITI? HOW?

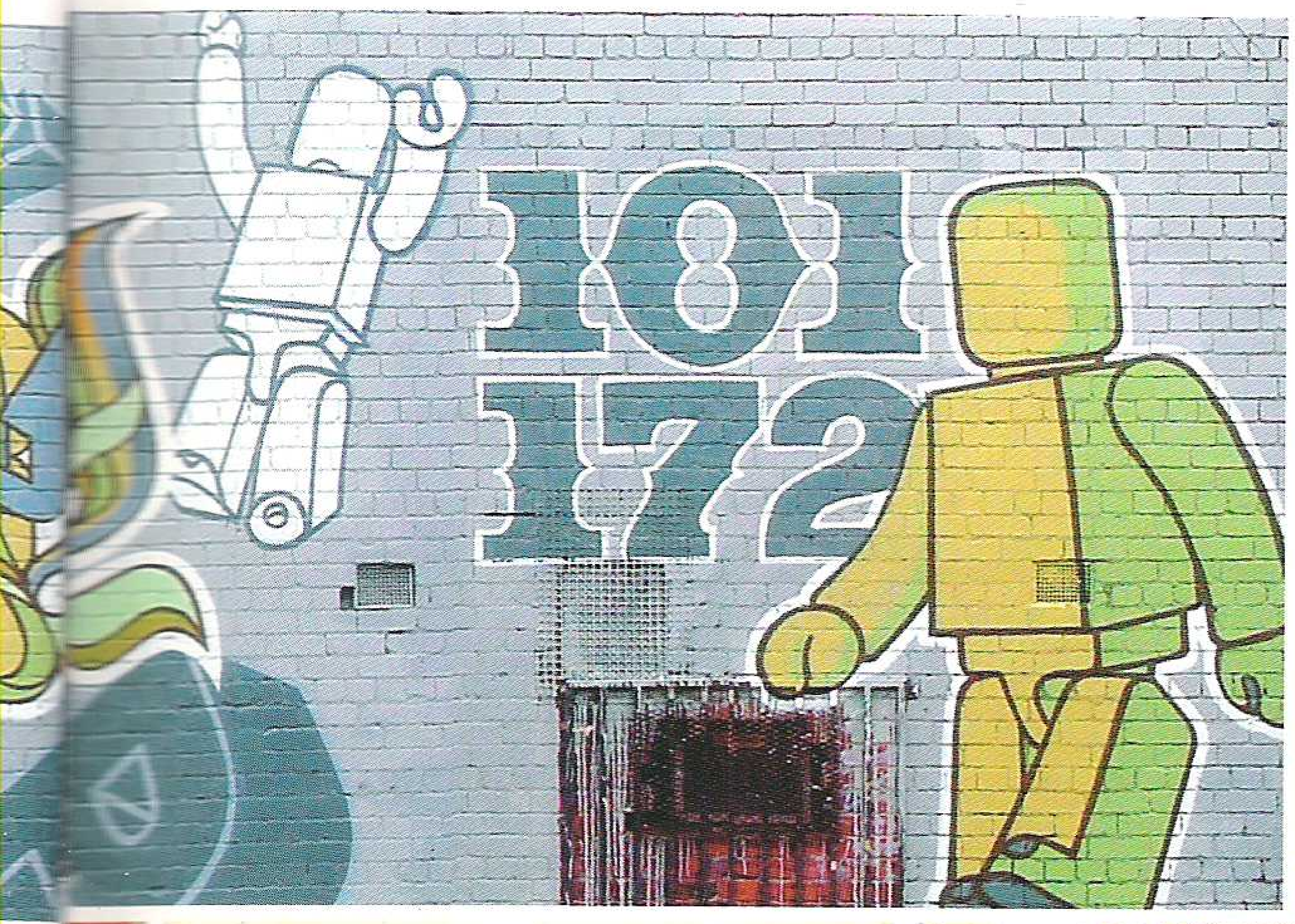
Kab: It has assisted it for my design process but my writing and pieces come from sketches. I use it as a tool, like I used a photocopier prior to having a computer. Its more for precision of linework and extending my capabilities.

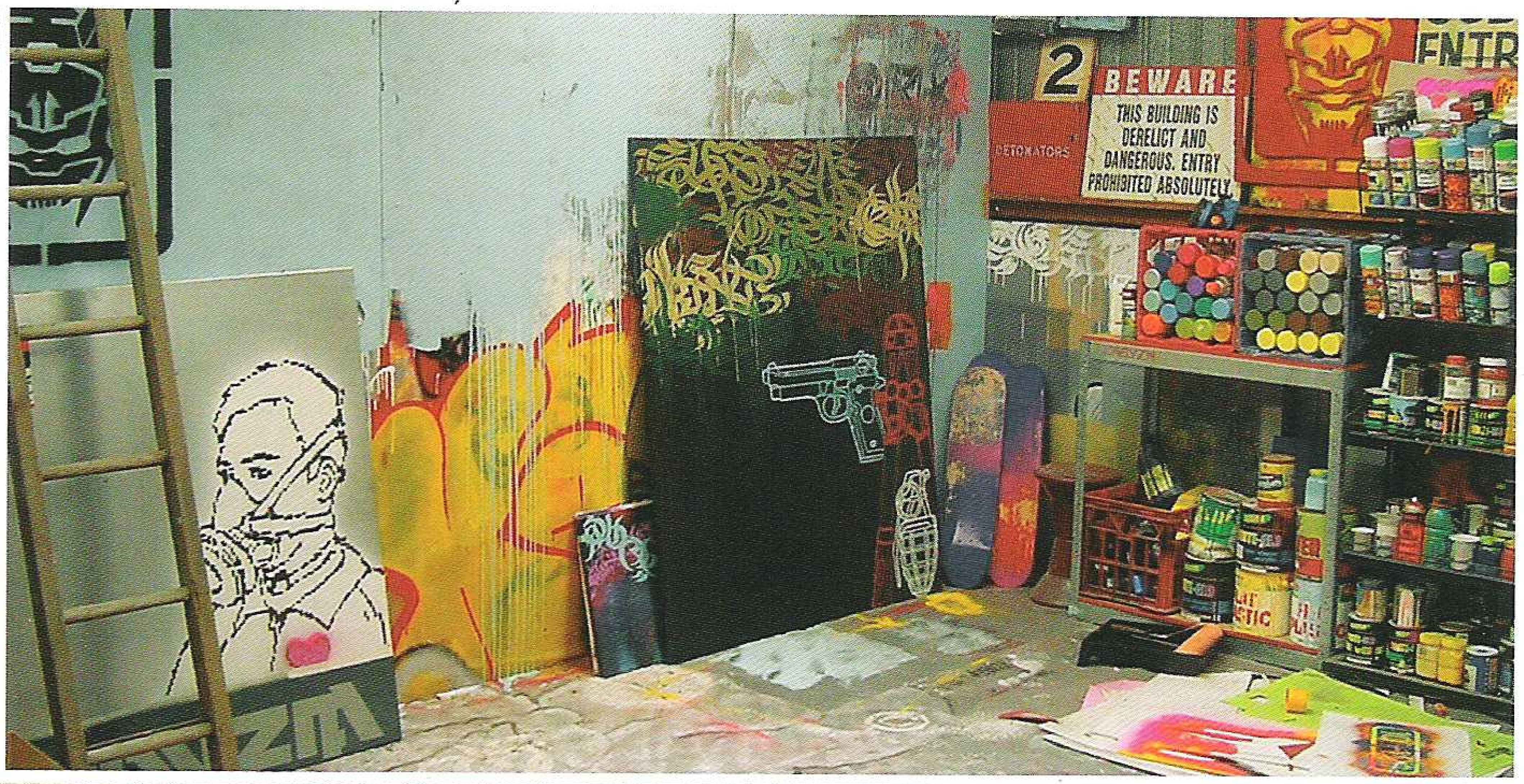
→ BESIDES ART RELATED INTERESTS, WHAT RECREATIONAL ACTIVITIES FILL YOUR SPARE TIME?

Kab: I have no spare time. There is always something to do or to plan. In between time is filled with walking and getting inspired, or catching a movie, talking to friends about projects etc. I like it that way but need some down time.

→ YOU HAVE DABBLED A BIT IN STENCIL STUFF, WHAT DO YOU THINK OF THE CURRENT STENCIL EXPLOSION AND HOW DOES THIS RELATE TO GRAFFITI?

Kab: My stencil work is made in the tradition of printmaking and screenprinting. I dont consider it stencil art as its only a technique. I find the best stencil work to be the identity numbers on freight trains as its relative to branding. I view the street stencil explosion as an outlet for people to be creative and I like the work that is designed well and flaunts originality. After an explosion there is always a calm period, those in it for the fad element will fade away. I look forward to the artists that pursue it as they will hopefully produce some awesome work. Writing is only related in the idea of taking space and using names for recognition, they are both different scenes yet have similarities.

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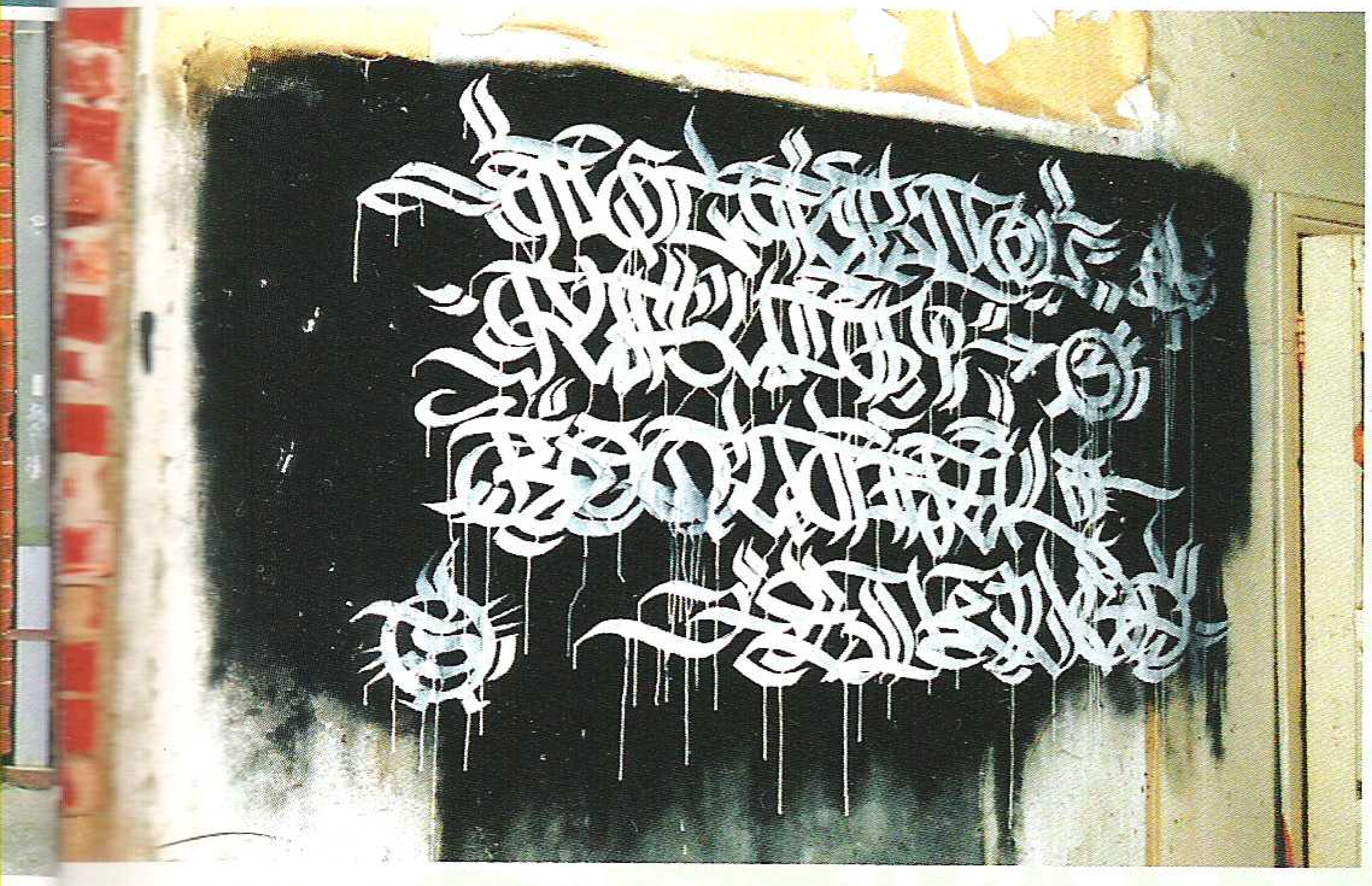
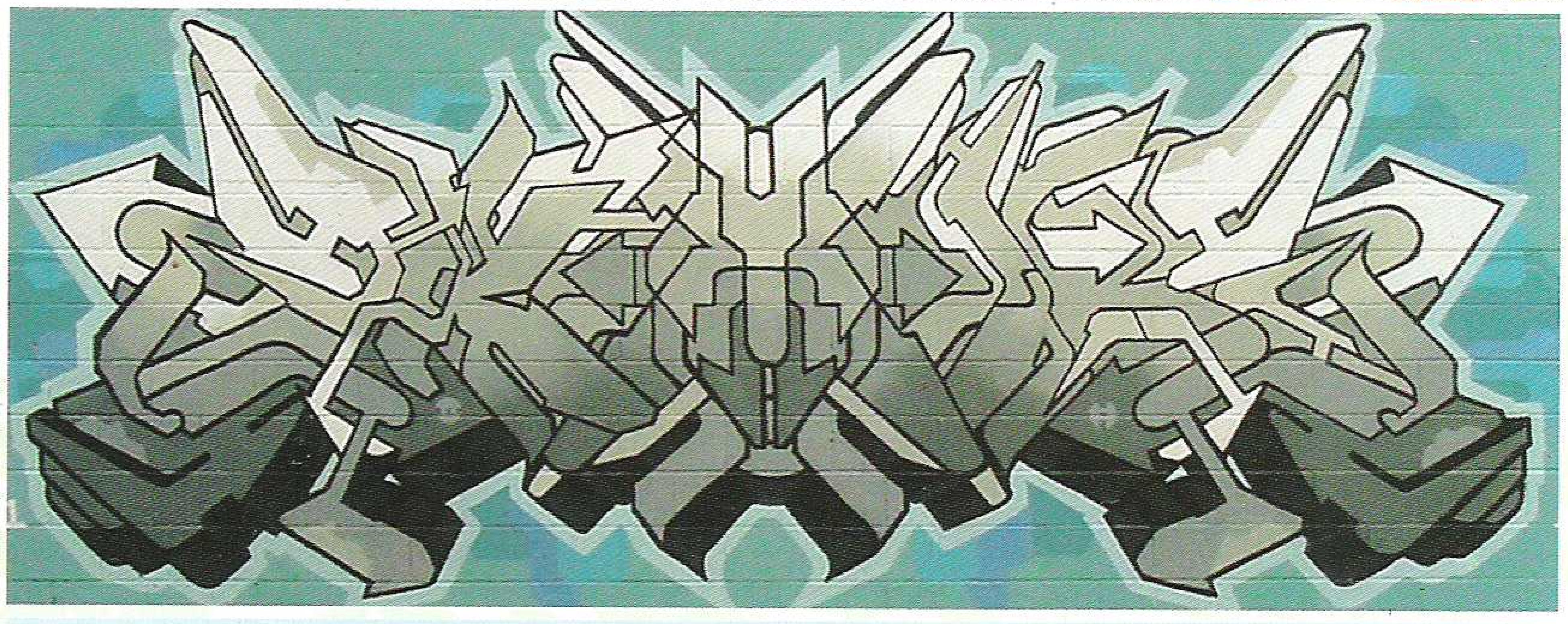
THIS BUILDING IS DERELICT AND DANGEROUS. ENTRY PROHIBITED ABSOLUTELY





TOP ROW: → KAB101 & KANO [MELBOURNE] . → THE KAB101 STUDIO .
BOTTOM ROW: → "AMMO" spraypaint on aluminium [CAMOUFLAGE SHOW] . → POST UP [ADELAIDE] .→ THROW UP [MELBOURNE] . → "NOCTURNAL PURSUIT" signatures using paint [ADELAIDE] . → KAB101 [ADELAIDE] .

→ GRAFFITI HAS CHANGED SO MUCH SINCE ITS INCEPTION. WHAT DO YOU THINK IS IMPORTANT IN GRAFFITI TODAY?

Kab: I think style development is the most important in all forms – handstyles, throwups, blockletters, technical styles. The first generation of writers laid down some serious design work [circa 88] which gave Australia the little recognition it has had. I hope writers try and develop things beyond that.

→ WHO ARE THE FAVORITE ARTISTS THAT YOU HAVE WORKED WITH?

Kab: All of them.

→ ANYONE YOU WOULD LIKE TO WORK WITH IF GIVEN THE CHANCE?

Kab: I would love to exhibit overseas with artists who have pushed their work into gallery shows but maintain their presence in the writing / design world. Im also interested in doing projects creating or collaborating on products such as books, prints, toys etc.

→ WHAT PROJECTS HAVE YOU BEEN WORKING ON LATELY?

Kab: I just painted a large wall with Kano in Melbourne. 20 years later we still are creating work together. Im also making a series of paintings for a future exhibiton, designing prints with SOOZ for our clothing range [OK101] and chasing some nice wall projects for myself and others. Beyond that I would be running my mouth, its better to do things before you talk about them!

→ WHAT PROJECTS ARE YOU MOST PROUD OF?

Kab: Its hard to be proud of particular things, as to maintain your motivation you need to look at the next thing. I suppose some of my latest paintings Im the most happy with.

→ TELL US ABOUT YOUR CLOTHING OK101 AND YOUR STORE/GALLERY AREA 101?

Kab: Our label OK101 was born out of selling hand printed tees out of my backpack. The prints are limited as we dont print alot of every design. Other artists such as Merda, Kano, Dash etc have done designs under the name OK101 ARMY. This name also refers to people who wear our clothing. They are all part of the army!

The store [AREA101] sells clothing, books, imported paint, markers etc. We have exhibitions there with good turn outs. There are updates on events at www.area101.com.au

→ WHO HAVE YOU EXHIBITED WITH?

Kab: This year its been with Sooz, Kano, Dmote, Duel, Puzle, Blotchwoman and alot of other creative types.

→ FASHION, FACT OR FICTION?

Kab: I would have to say fiction, as people follow some of the worst labels/design work like a flock of sheep being lead to the slaughter. Whats popular is based on what you are told is popular, from magazines or a friend who "knows" whats in this week, or should i say "Weak". I like the smaller labels or art based labels for the work not because someone who draws like a kid with a box of crayons is fashionable.

Quick questions:

→ THE KAB BEER OF CHOICE? Sapporo.

→ FAVORITE COLOUR? Grey or khaki.

→ FAVORITE BOOKS? Subway art had a huge impact on me, but I read to escape. The subject matter changes all of the time. Favourites would be books on art.

→ FAVORITE WRITER FROM THE SUBWAY ART/ STYLE WARS ERA?, AND WHY? Dondi White: That 2many piece and his wholecars. Futura 2000: I liked the abstract approach to spraypainting especially the canvas work. Seen UA: All those beautiful productions. I cant pick one as they all have significance, the insides were amazing so there are so many names , and all of those throwups.

→ FAVORITE PLACE IN THE WORLD? Havent been there yet!

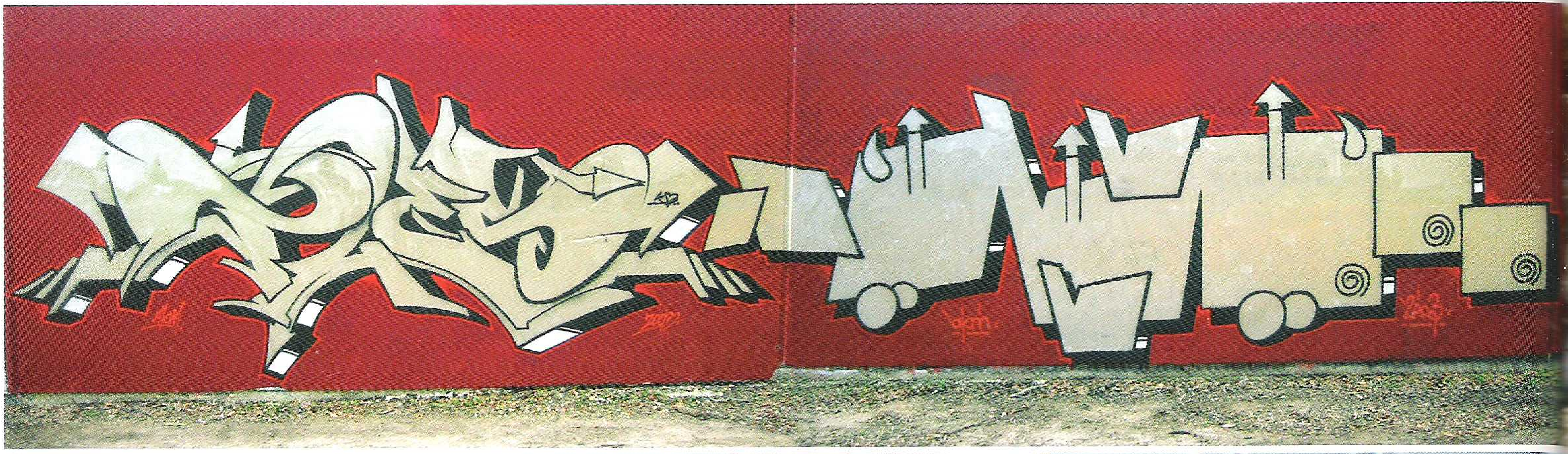
→ WHAT DID YOU HAVE FOR BREAKFAST? Potato and leek soup.

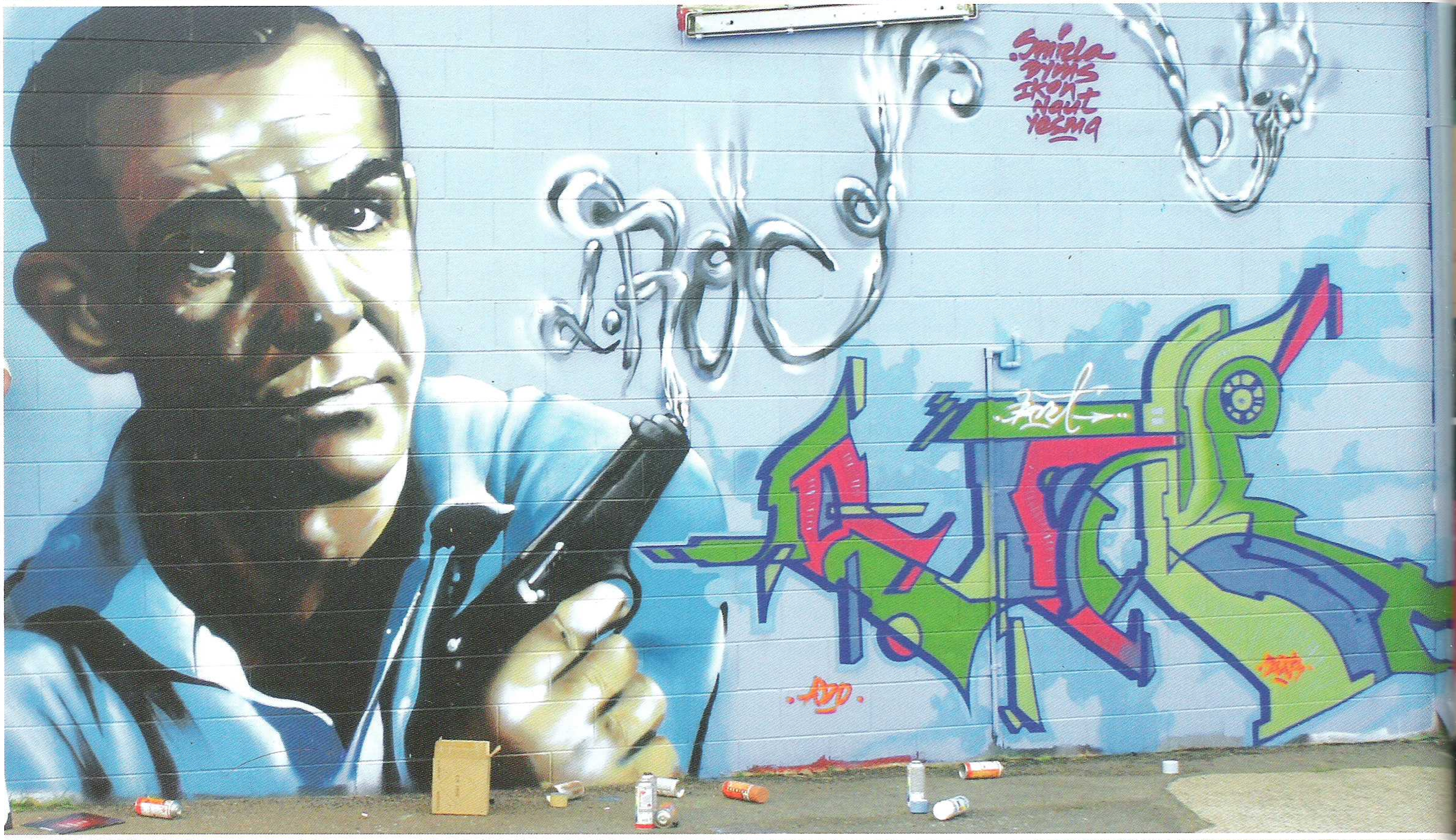
→ WHAT ARE YOU WORKING ON TODAY? Tshirt designs.

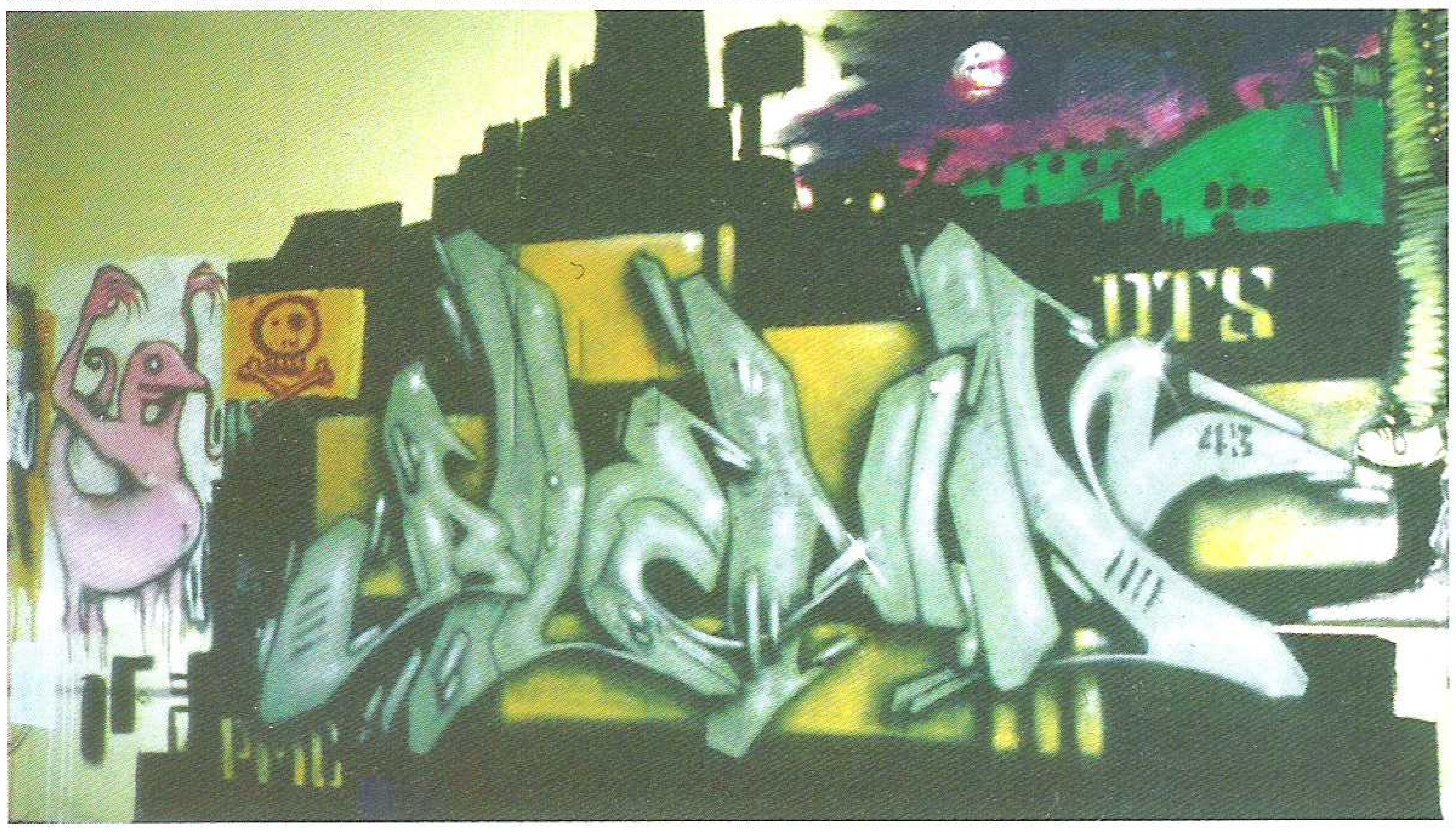
→ WHAT IS THE FIRST THING YOU WILL DO AFTER THIS INTERVIEW? Keep drawing, maybe drink some tea.

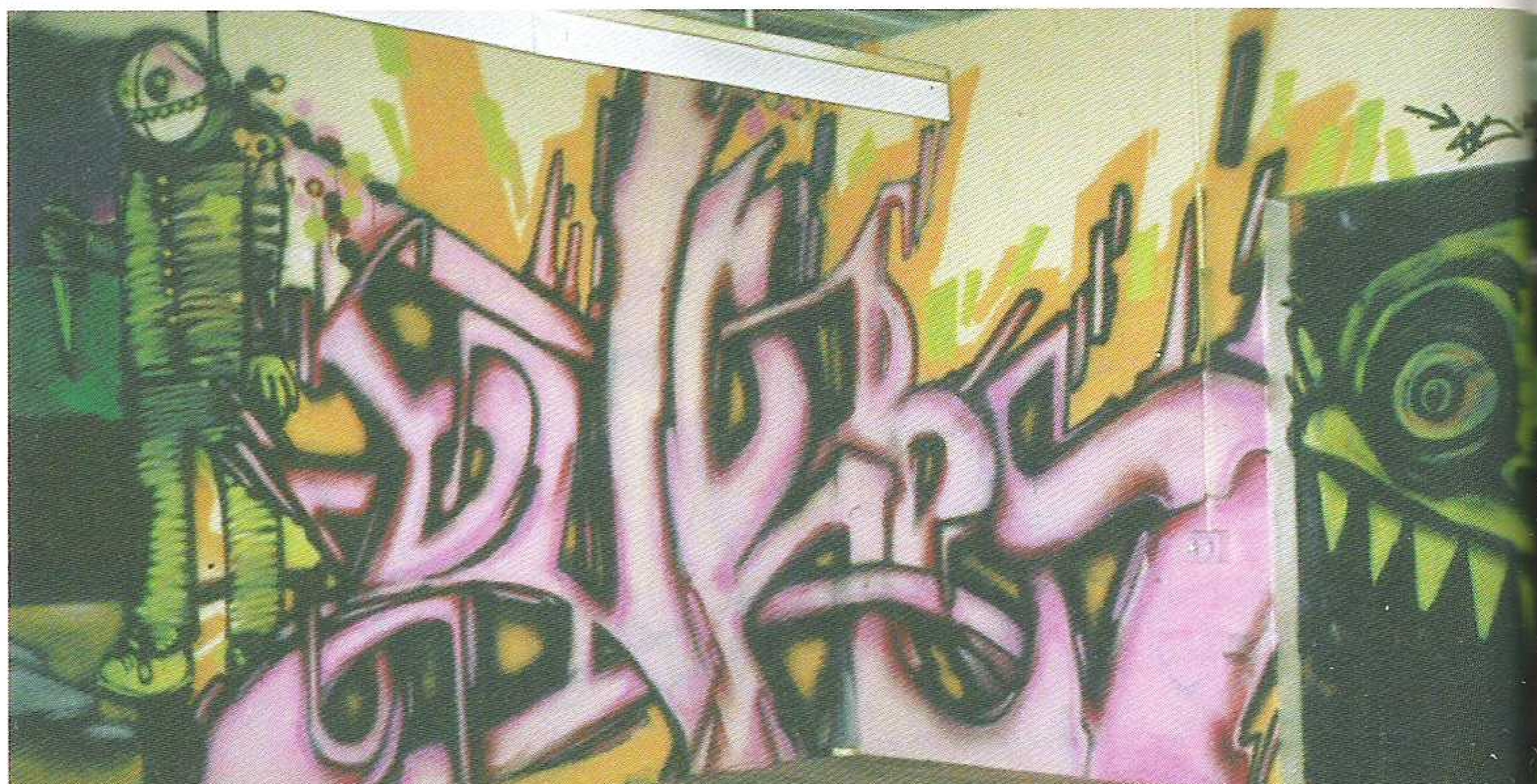
→ LAST WORDS? Word! ☠

Concrete





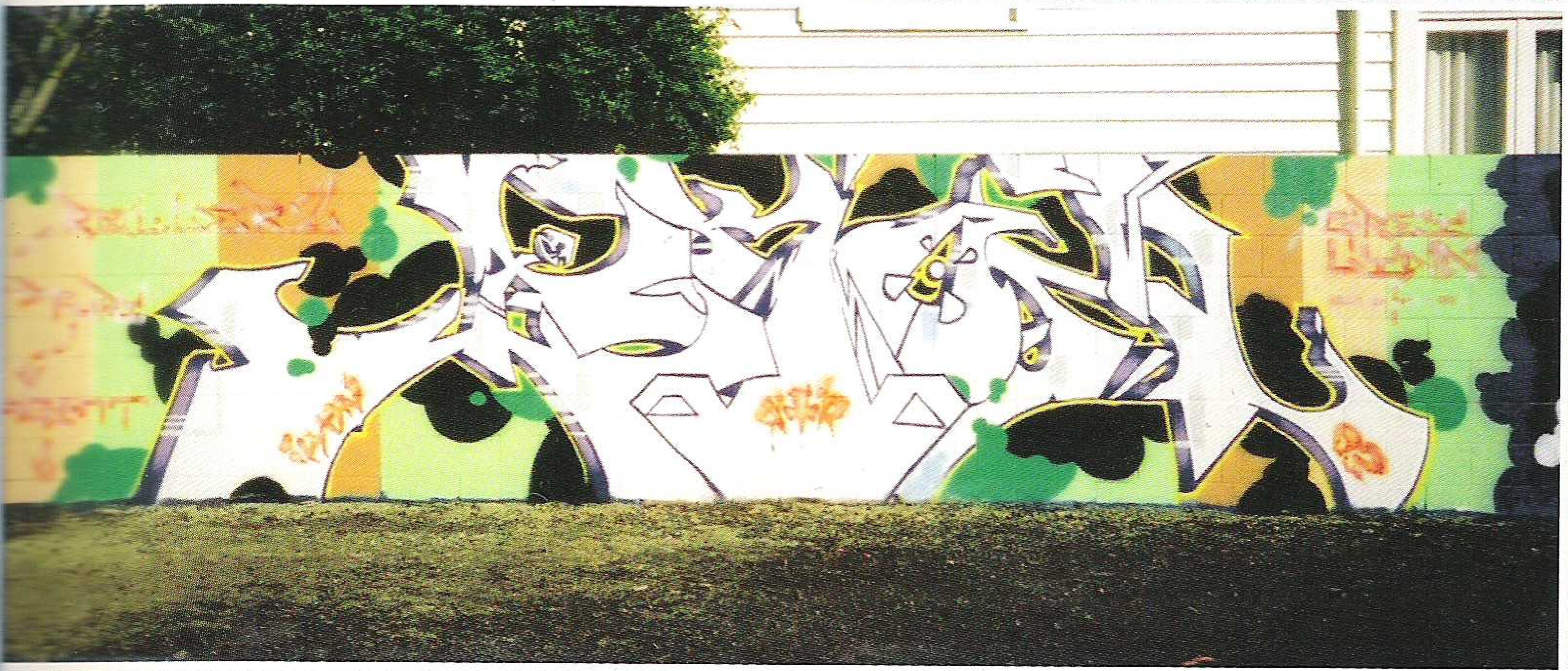


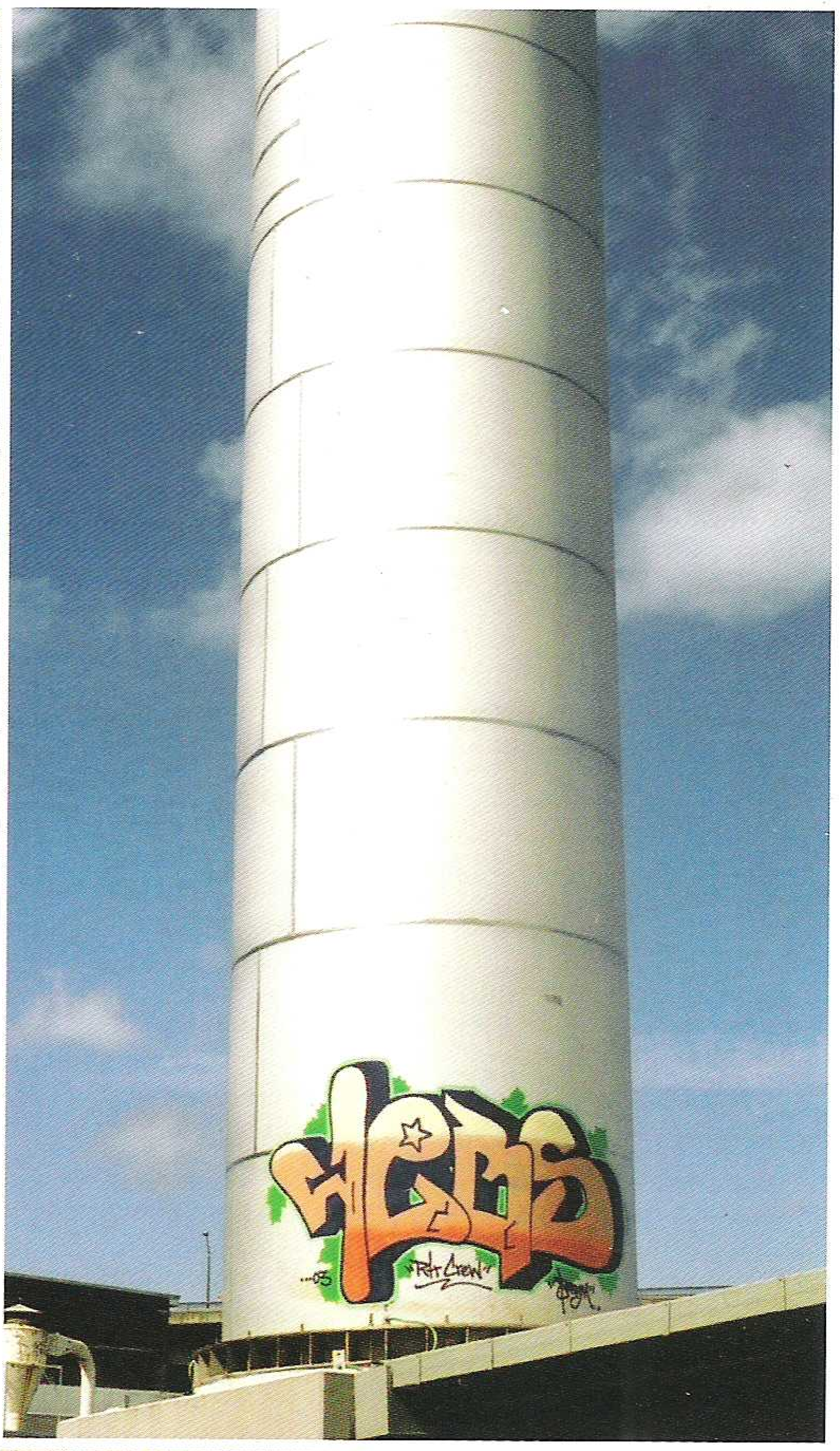


THIS PAGE: → TUES . IVO (Brisbane) → LROC . BARET (Townsville) → BLEND (Brisbane) → BURBS (Brisbane)
THAT PAGE: → FUTURE . CAIB (Sydney) → IKON (New Zealand) → IKON (New Zealand) → WEBS (New Zealand) → BURBS (Brisbane) → DYMS (Brisbane)

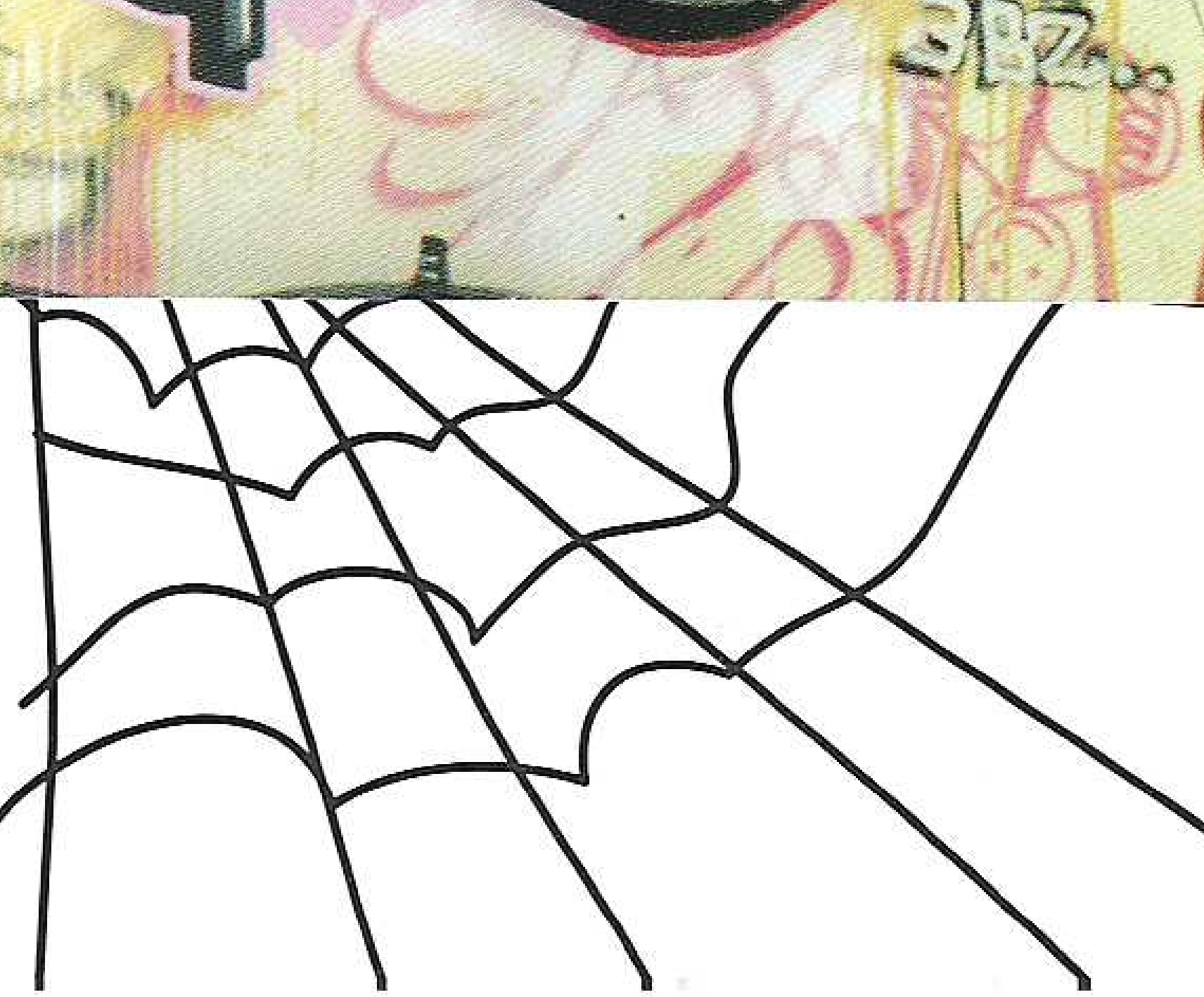
the First Casulty of any War is the Truth !

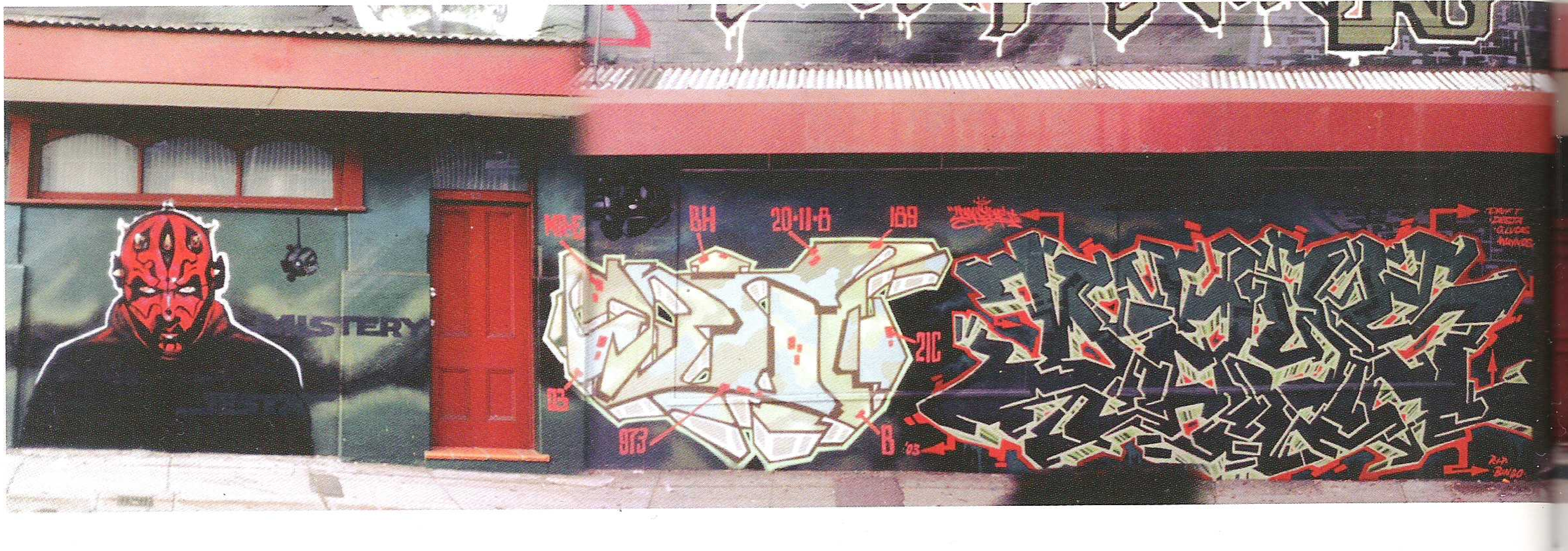
Fuck America
the First Casulty of any War is the Truth !



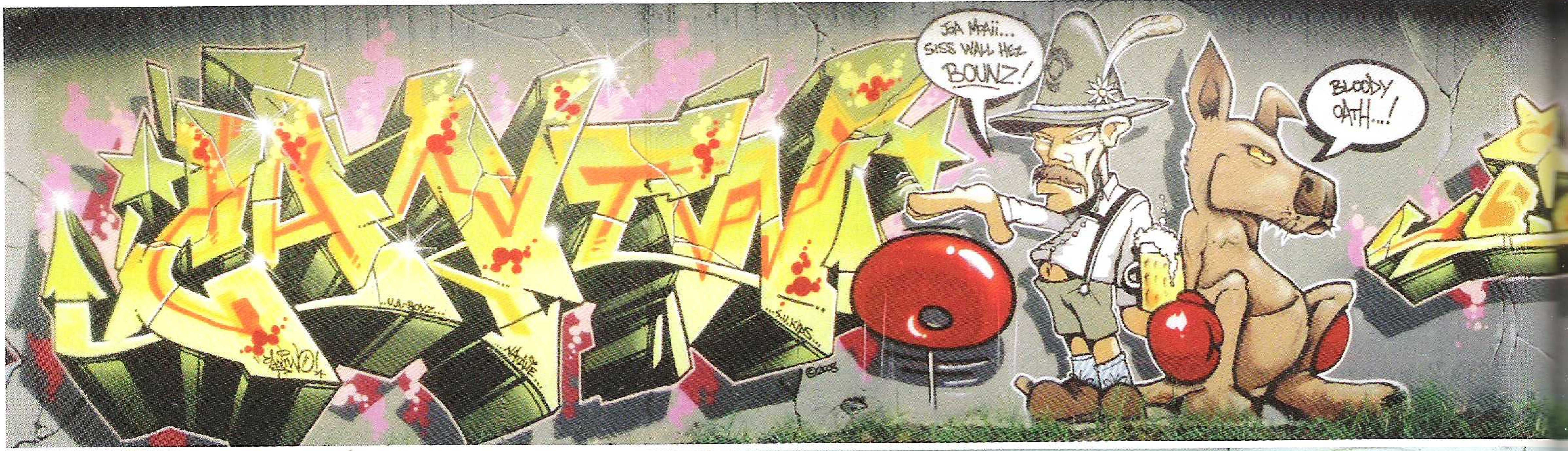


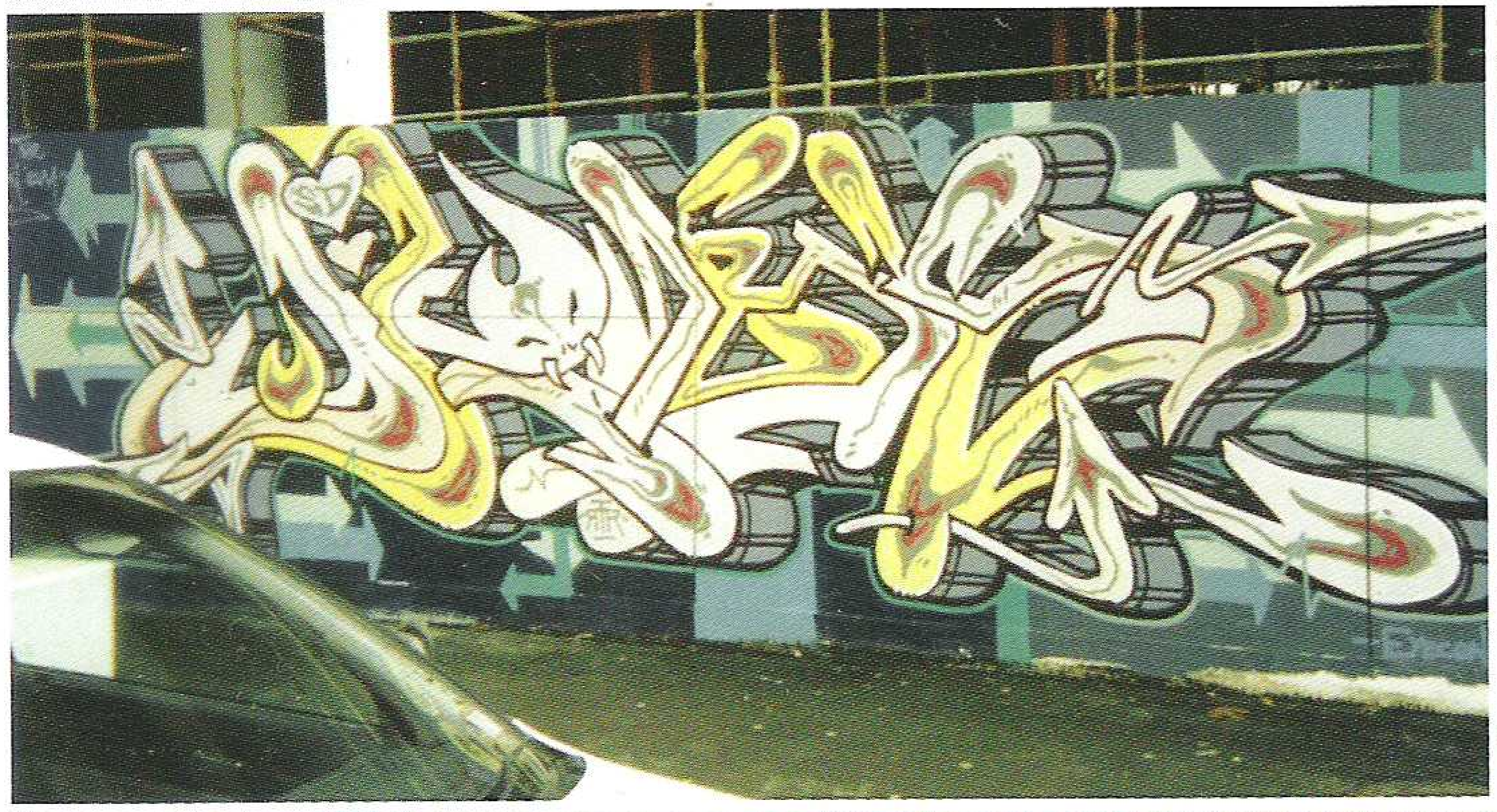
BURBS
BURBS
BURBS

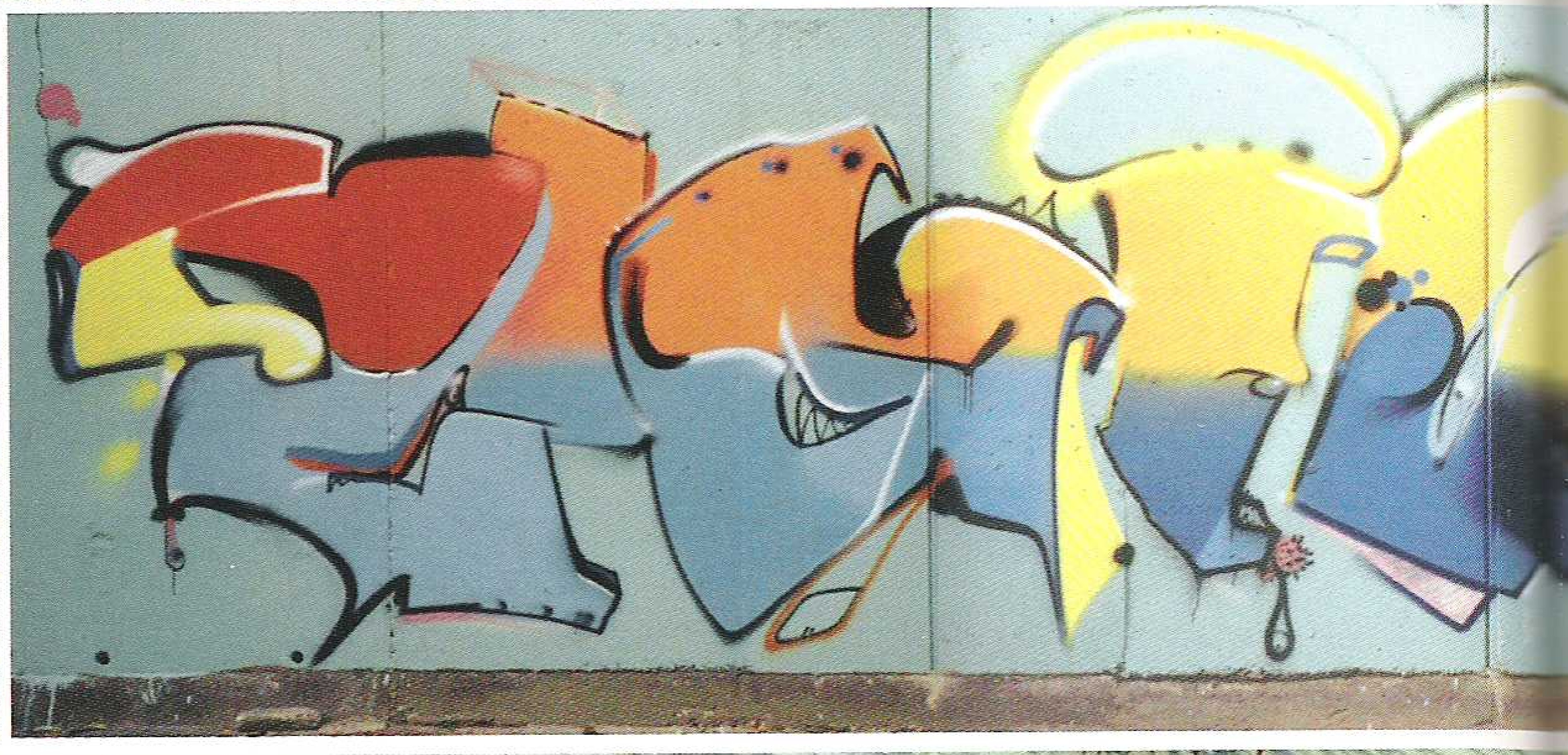


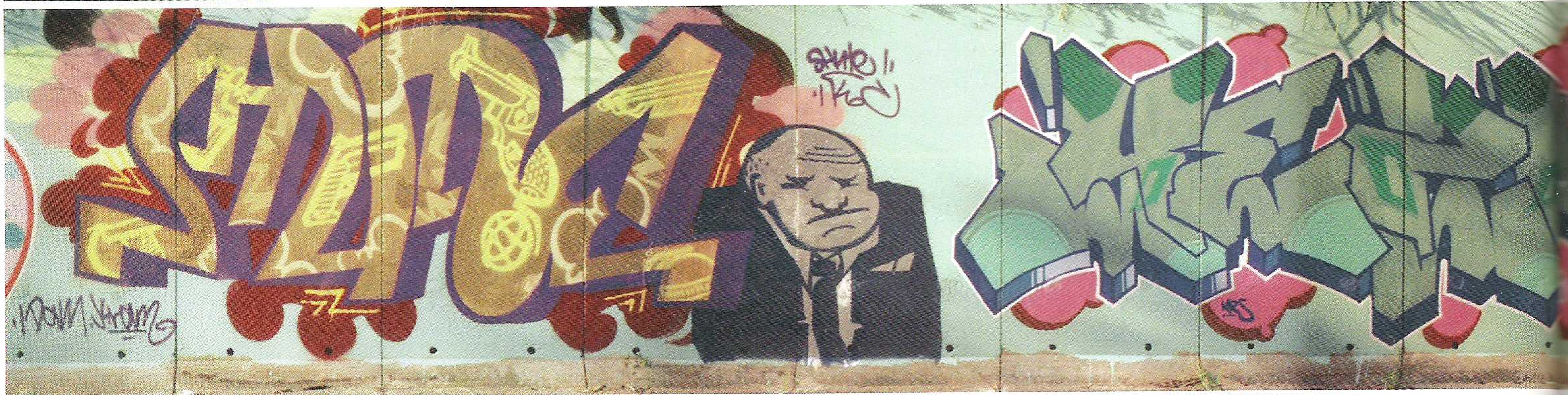

MISTERY
BH
20-11-6
169
21C

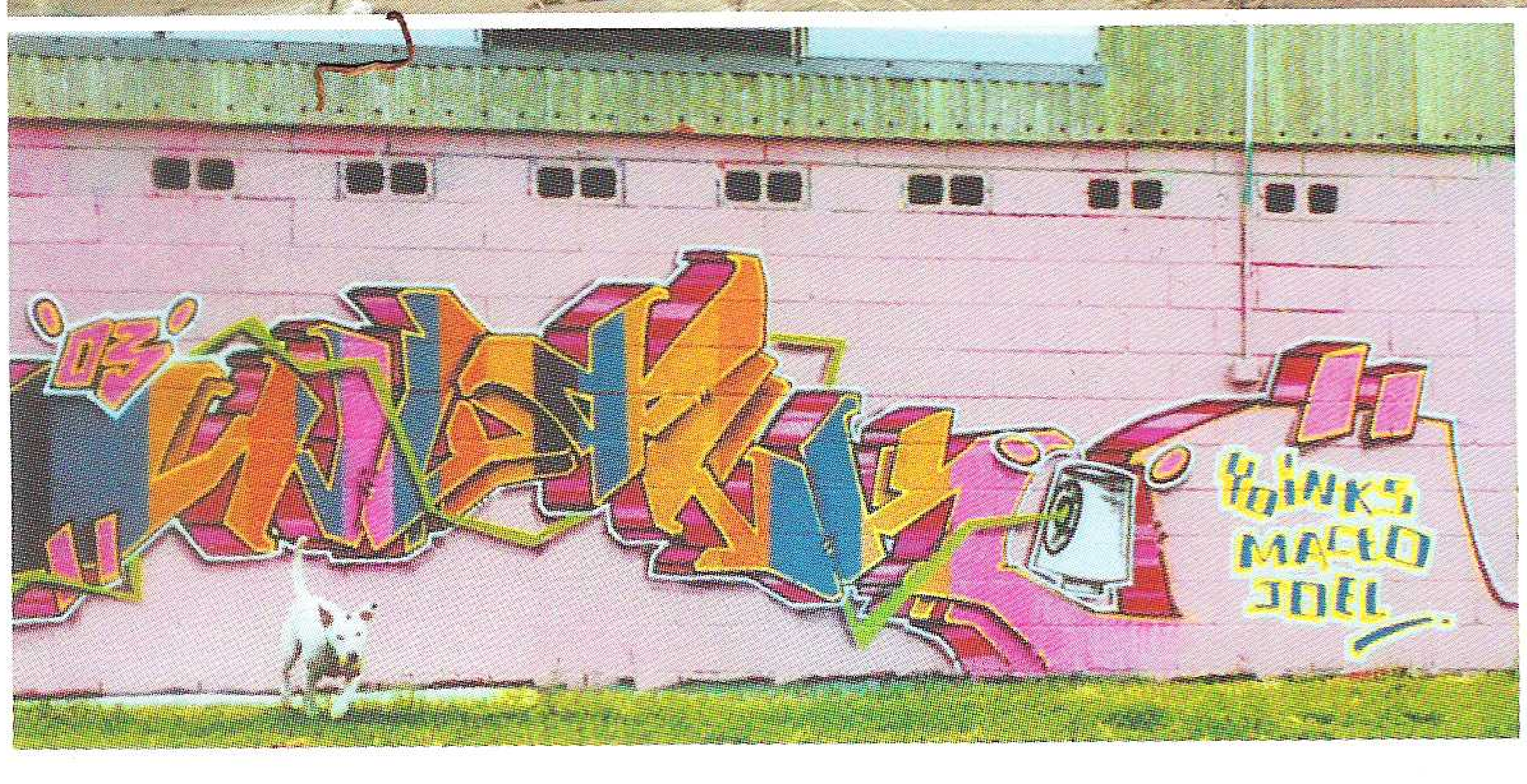
BELOW: → CANTWO . LINZ (German Summer 03) → WEBS (New Zealand) → CAIB . PEYOTE . SHUTE . YEZMA . F.SHOCK (Sydney) → YOINK → ANXST → DYMS → SMIZLER


JOA MOAII... SISS WALL HEZ BOUNZ!
BLOODY OATH...!








YOINKS
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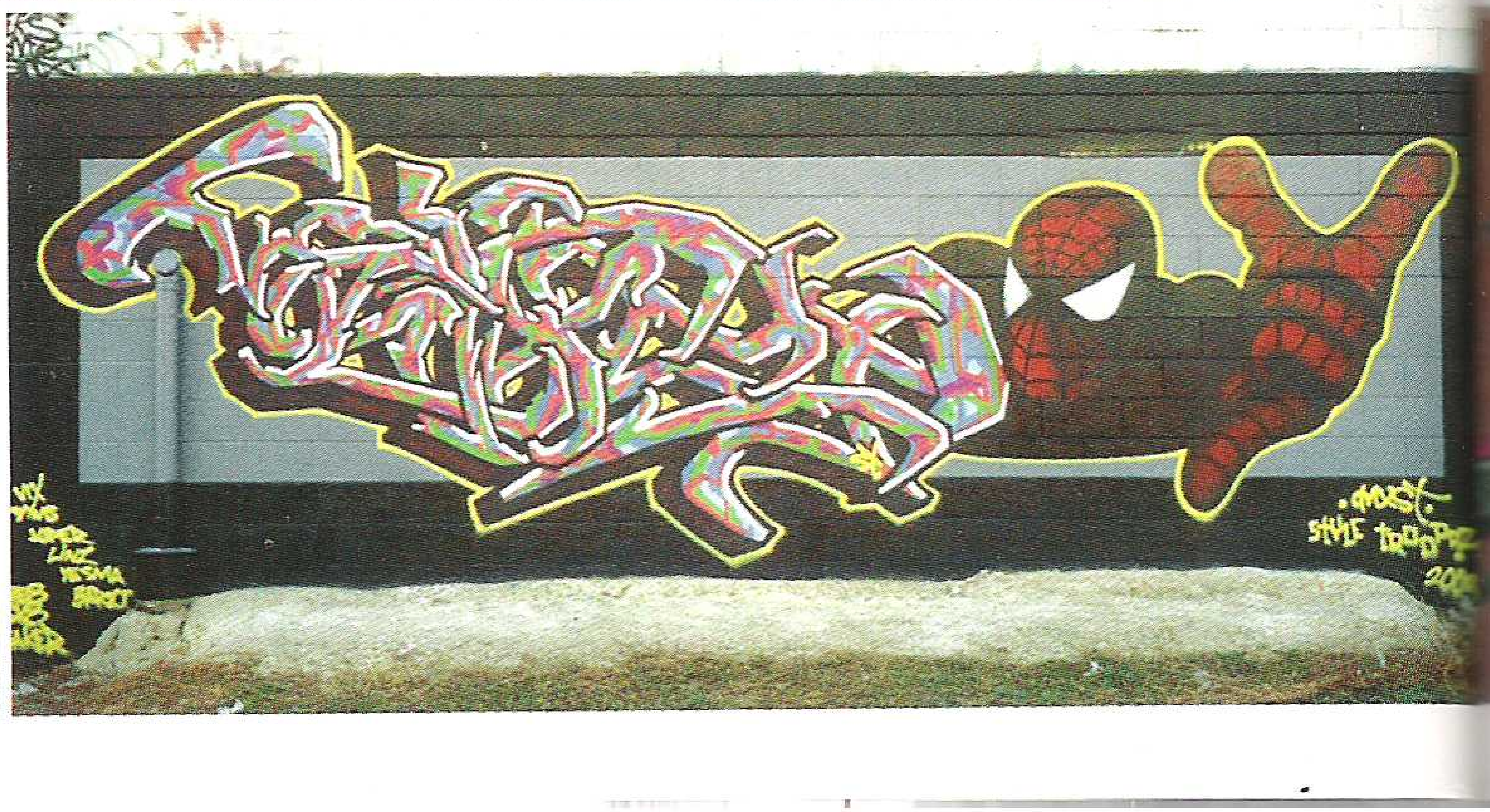
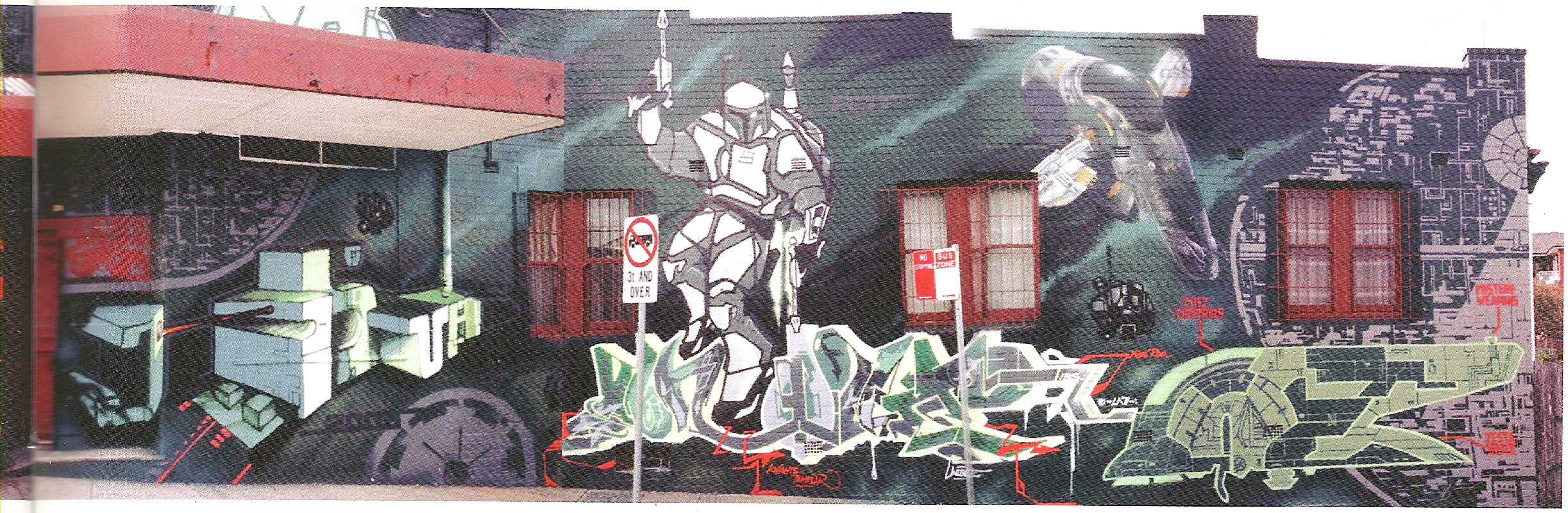
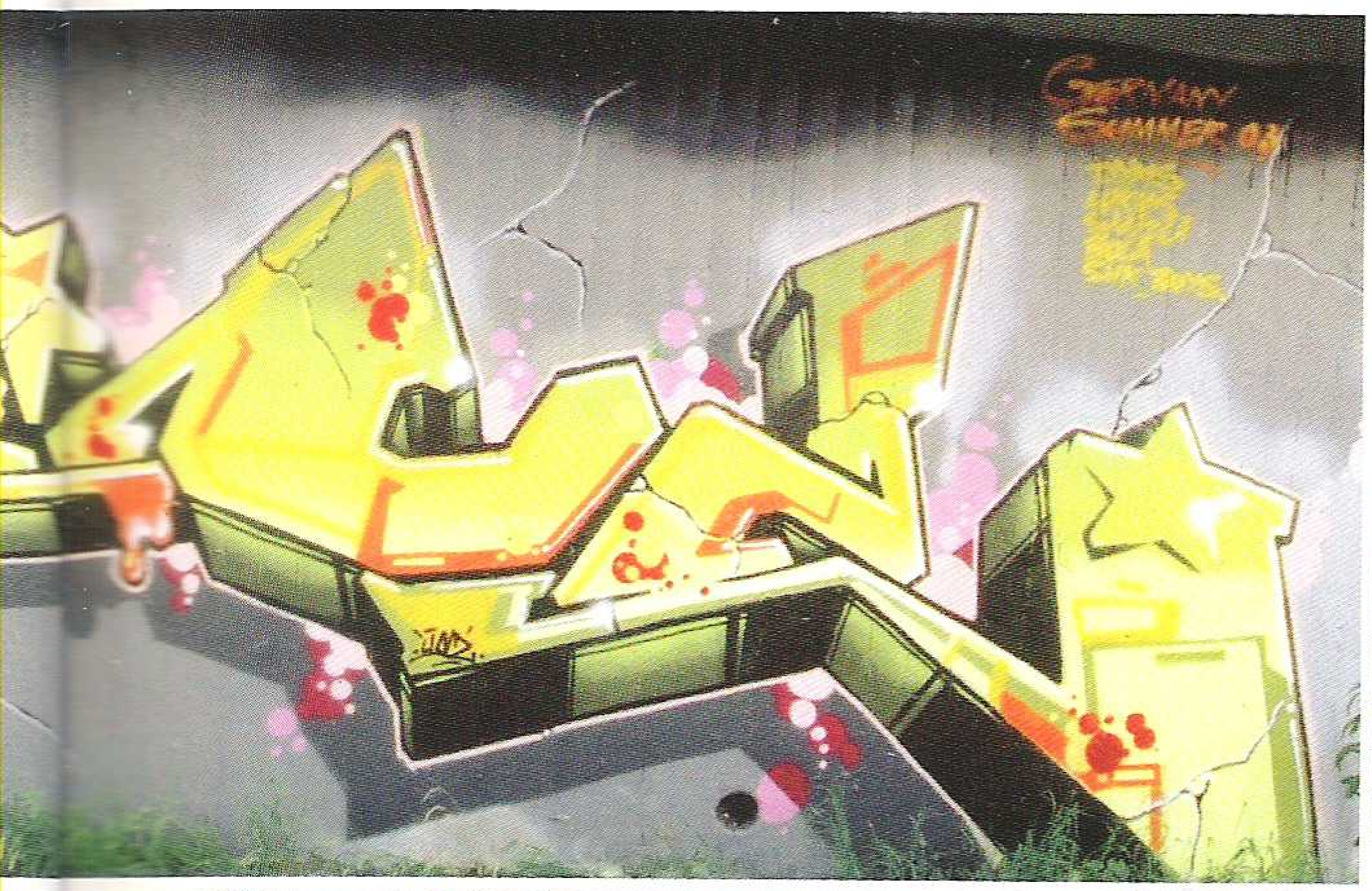
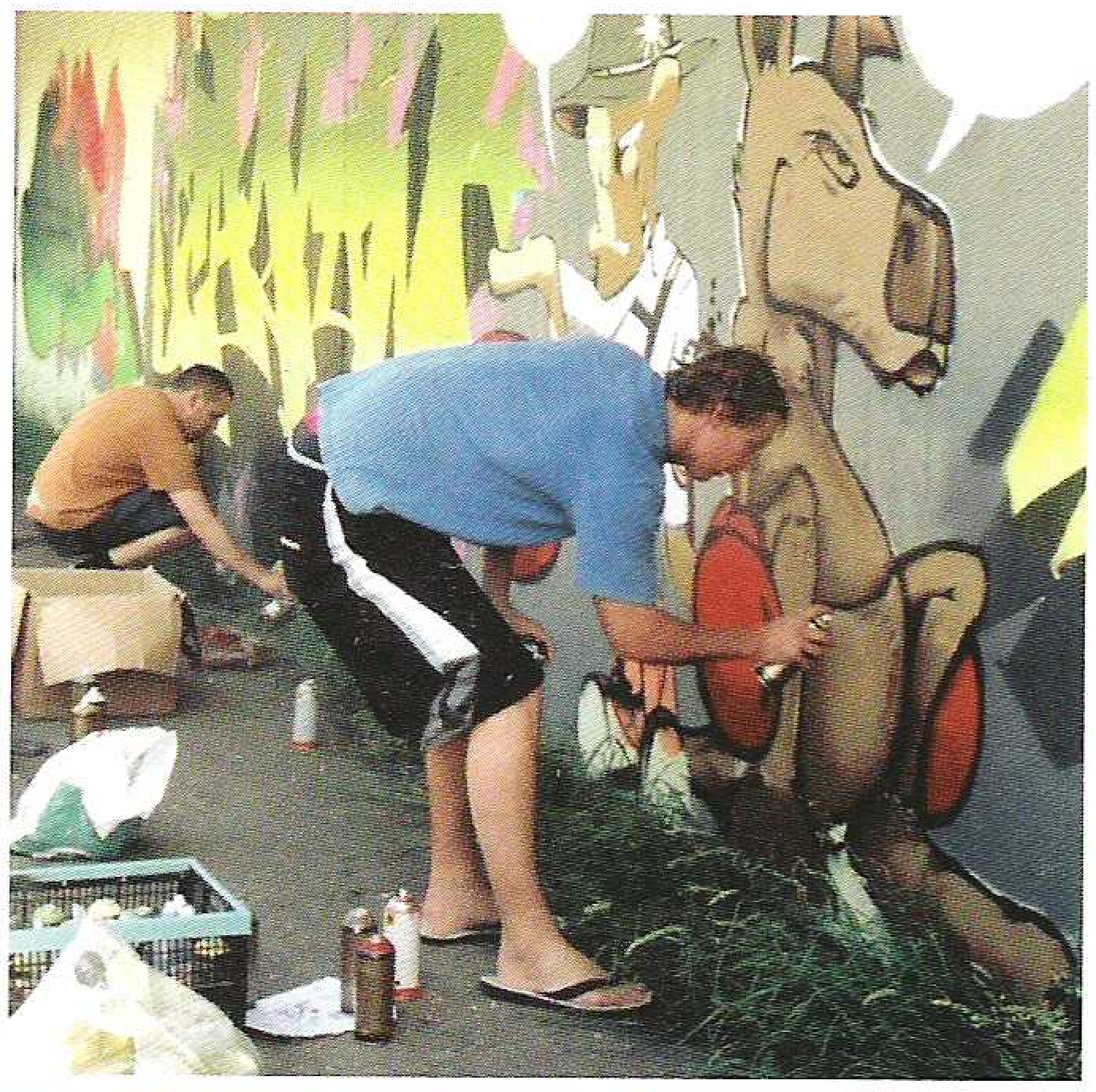
JOEL

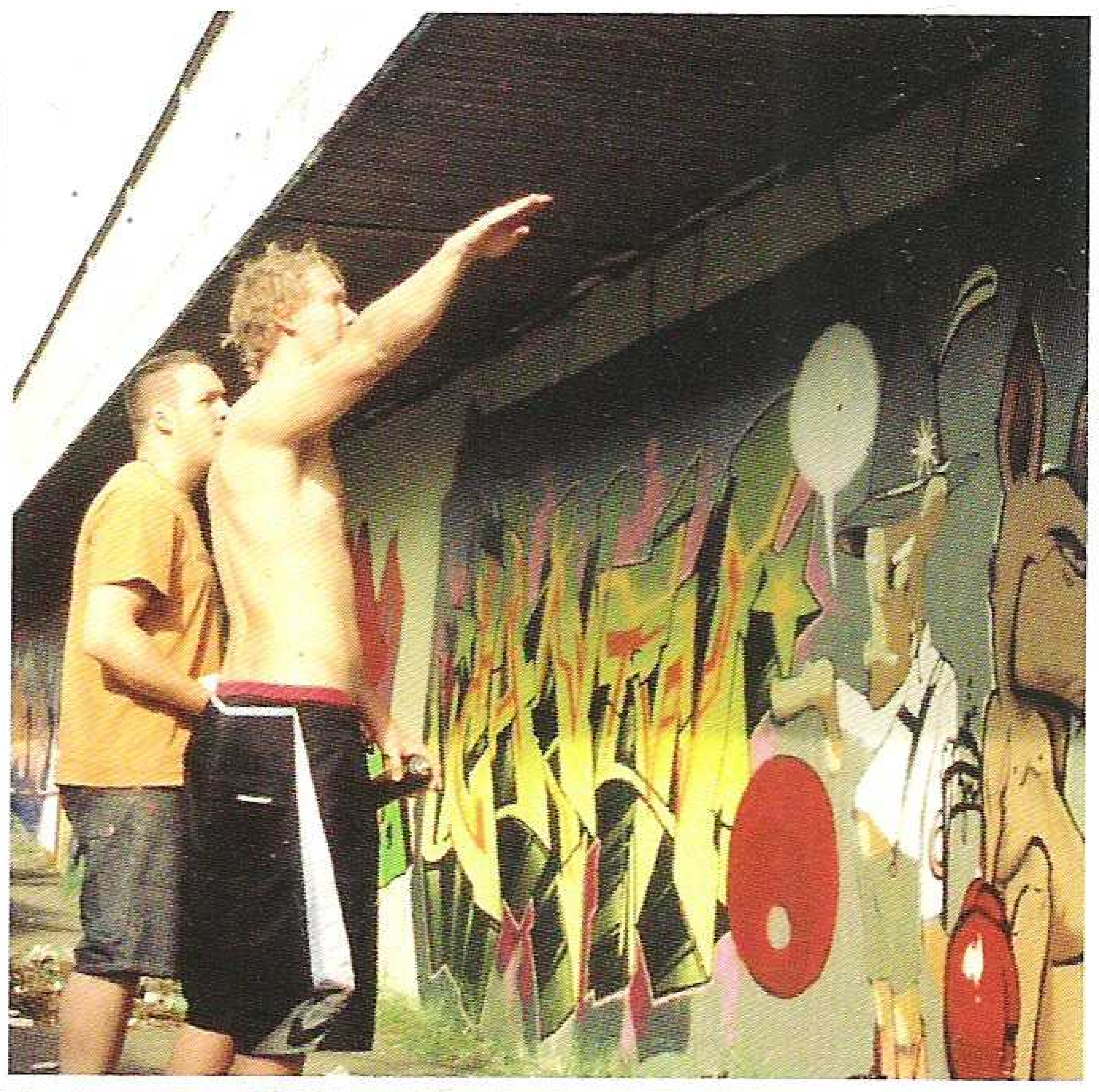



3t AND
OVER
NO BUS
ZONE
2003

ABOVE: → MISTERY . DAYS . JESTA . UNIQUE . CHEZ (Sydney 2003)

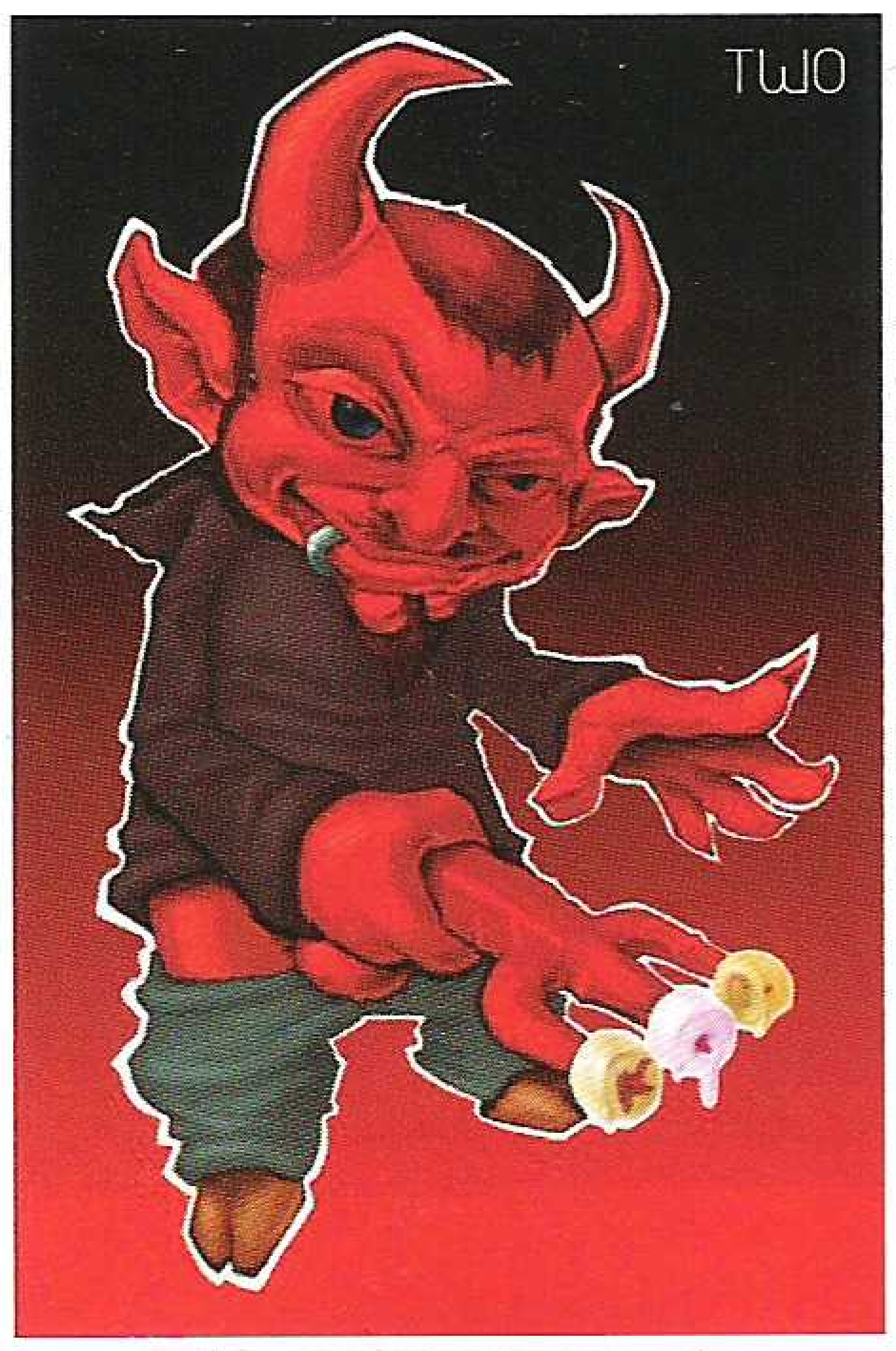

Germany
Summer 03





come
get
some..

ONE


TWO

THREE

FOUR

FIVE

SIX
belligerent
schwipe

Stuff 'n' Chat

ONE:

→ CREATE-URES

Peep these dope little suckers! Hand made toys designed and created by abck. All toys are one off art pieces. Pick them up from "FAT" stores in Melbourne and Sydney or catch Claude in the street trying to peddle them off to unsuspecting grommets. Our favorite is the pink legged girly.

TWO:

→ ROUTE 666 (Highway to Hell) DVD

Recently a small cinema in Sydney City played host to the debut and top secret screening of Route 666. The theatre was packed, lots of alcohol was consumed and a good time was had by all. Artillery was treated to a private screening of the movie before the final cut and we can honestly say that its a tight production. Artillery is aiming to hold a screening in Brisbane sometime before the end of the year. The DVD will be available around the country in time for Santa.

THREE:

→ DISRUPT MAGAZINE #2

Theres something about those kiwi's. For such a small country they really kick arse at what they do. The latest installment from the Disrupt crew is no exception. Issue 2 has a super sweet design and layout, complete with a recycled cardboard cover painted with a stencil image giving each copy a handmade feel. Highlights are the interview with our buddy Ikon and the piss funny chat with street artist Deus. Find it, buy it.

FOUR:

→ SEMI PERMANENT DESIGN CONFERENCE

The crew at Design Is Kinky are back again with Semi Permanent 2004. If last year was anything to go by it will be a must attend event for any creative individual. This years line up has been announced and here are your lucky numbers: Graphic Havoc . David Carson . Black & White . Mill . Monster Children . OFFF . Phunk Studio . SBS . This Is A Magazine . Newstoday . MK12 and 1 other magical mystical guest yet to be announced. So get ya arse front row centre to the Sydney Convention & Exhibition Centre between the 16th & 17th of April and be prepared for inspiration. → www.semipermanent.com

FIVE:

→ TRENDSETTERZ "Graffiti with Substance"

This new book looks pretty cool. It has 19 full length interviews with the movers-and shakers of the graffiti world. Some of the artists involved are: Cornbread, Os Gemeos, Atome, Spice, Unique and Bates.

SIX:

→ SCHWIPE

The crazy bastards at Schwipe have just released a new range and to celebrate they are giving Artillery readers the chance to get some free stuff. "What is the most retardonist thing you can do in schwipe tshirt?" Send in a photo to retard@artillerymagazine.com . Best photos win a shirt and get printed in our next issue. → www.schwipe.com.au

(r)evolution

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LiKS

FIRST STOP, LONDON!

We rocked some quick back-jump panels on the tube in some dodgy spot on a main station. As fate usually has it, the panels you are least impressed with run for the longest time. After running the circuit for a week, people started to think that Sensa was back in town.

COPENHAGEN, FULFILLING MY LIFELONG DREAM.

It was winter and we couldn't have picked a worse time to travel. Hands seizeing up every five minutes, paint freezing up in the tins and sitting in thorn bushes scratched the fuck up in -10`c is not my idea of a great holiday. I soon forgot my worries, seeing those red trains reminded me that these were the prize I had been wanting all my life.

Trying to get into the yard was a shit fight, but persistance has its rewards. After being spotted by roving seccas on the first night, we laid low for a few hours then wormed our way back into the yard, getting the panels we so deserved.

Copenhagen is one of the dopest places to visit. The women are absolutely scrumptious, the beer is sooo smooth and panels run non stop for days. If there was truly a new train mecca in the world, Copenhagen would be its name.

ERFURT.

I had never heard of Erfurt before. I guess its only claim to fame was some psycho running into a school shooting up a bunch of kids last year. Anyway spots are spots and we were not there to worry about gun tottling mad men.

After scoping out a new 45 minute backjump spot in the middle of nowhere on our first night, night two rolled around and we had a group of around 6 people. We managed to spray out about one and a half end to ends until high beams hit the train. It was a car hitting full speed down a dirt track along side the train. Like lighting, everyone scattered and got the hell outta dodge.
Regrouping later, Dahns and I headed to the main station to catch flicks of the damage. This station was home to the headquarters of the BGS (German transit squad) in Erfurt and our panels laid up facing their offices. Picking our moment precisely a passing freight train provided us cover to rattle off flicks. As flashes filled the night, the driver (who was still in the carridge) came lumbering out screaming German obscenities only to be drowned out by the roar of the freight train. Like clockwork we clambered off the station just as the last freight carriage passed us by.

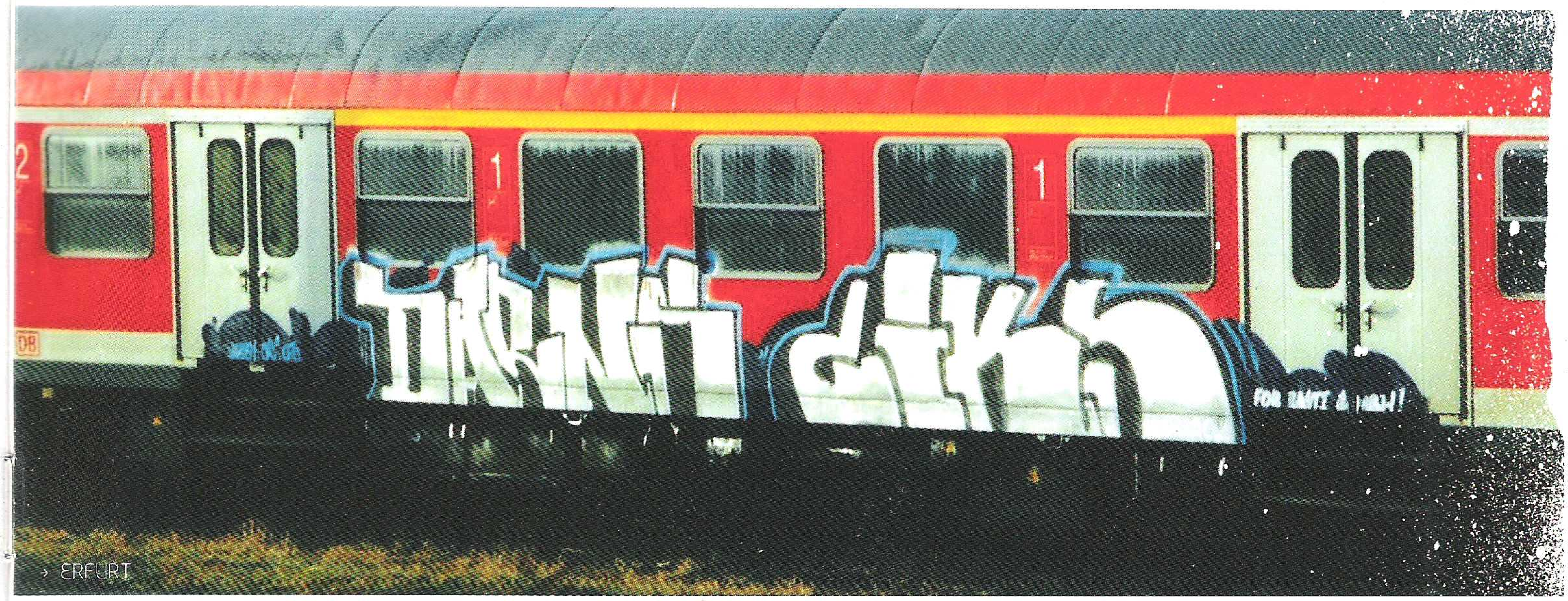
Not satisfied with that we decided to try our luck again in another spot. It was in the middle of an industrial estate so being in this area after hours meant you were definitely up to no good. So, living by the motto "just jump in there with your dick in your hand" we got started, quickly pulling off a chrome door to door. We were quite proud of ourselves. Afterwards, in the street about 50m away from the panels we noticed a car coming in the distance. With paint still on us we legged it into some nearby bushes. As bad luck would have it, it was a police car and they had spotted us. As Dahnsy legged it deeper into the bush, I threw my tins and laid still. Out of the car stepped this machine of a man, only rivaled by maybe Arnold in The Terminator. I pulled the old "I'm asleep in the bush and I've lost my friends" routine. He decided to let me go thinking I was just some dumb tourist. He even added a friendly "take care of yourself", shook my hand and wished me on my way.

ATHENS, THE MEDITERRANEAN LEG.

Before I landed in Athens it was supposedly one of the easiest places to paint. With stories of whole trains completed just months earlier and panels running for up to two months, I was rather excited to get there. But this is my luck we're talking about. Drastic changes had occurred. Security on EVERY lay-up and terminator. If trains were painted, the security would lose 50 euro for every panel and be fired for every whole car. What the hell, a bit of action never hurt anyone?

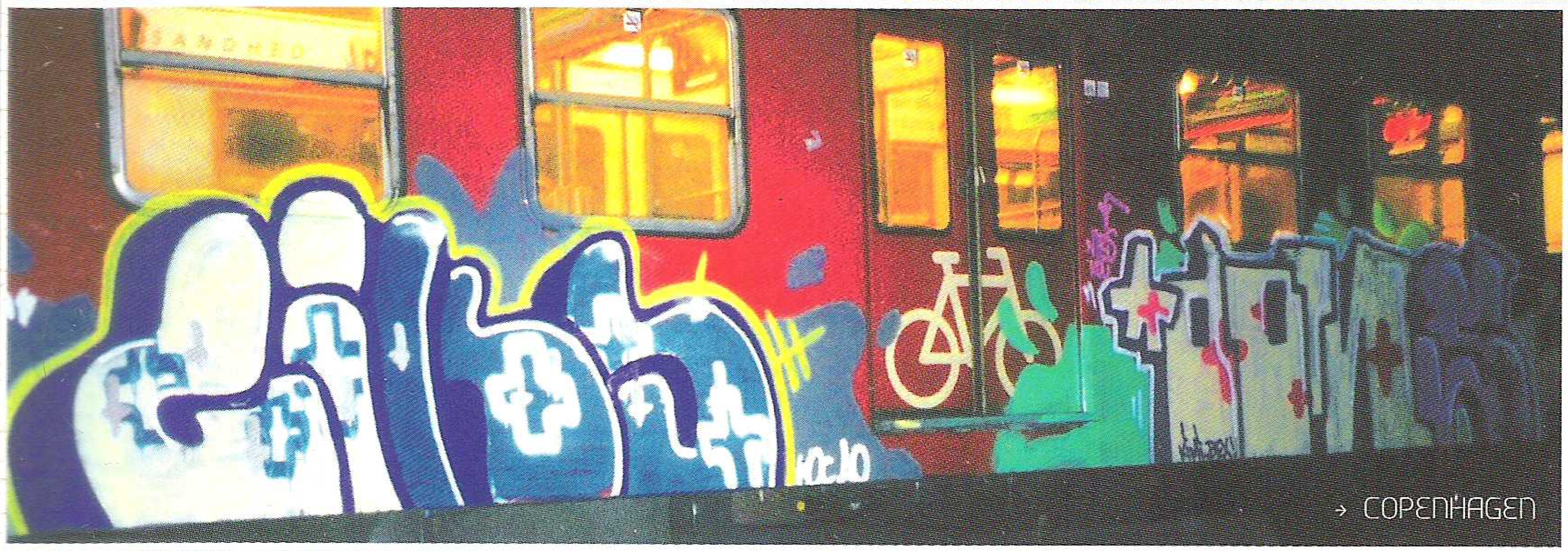
We scoped out this four car subway, it looked hella good except for the three security guards and camera on it. Remembering the motto, I jumped in. Security was on the sides so I did the front runner, jumped the fuck out the yard and got the hell out the area. I came back the next day to see some pissed off security buffing the train themselves to save their wages. haha!

Special thanks: Skew, Kawps, Deam, Fista, Toster, Kay, Toxic, Dail, Raiden and Nato.


→ ERFURT

→ ATHENS

→ ATHENS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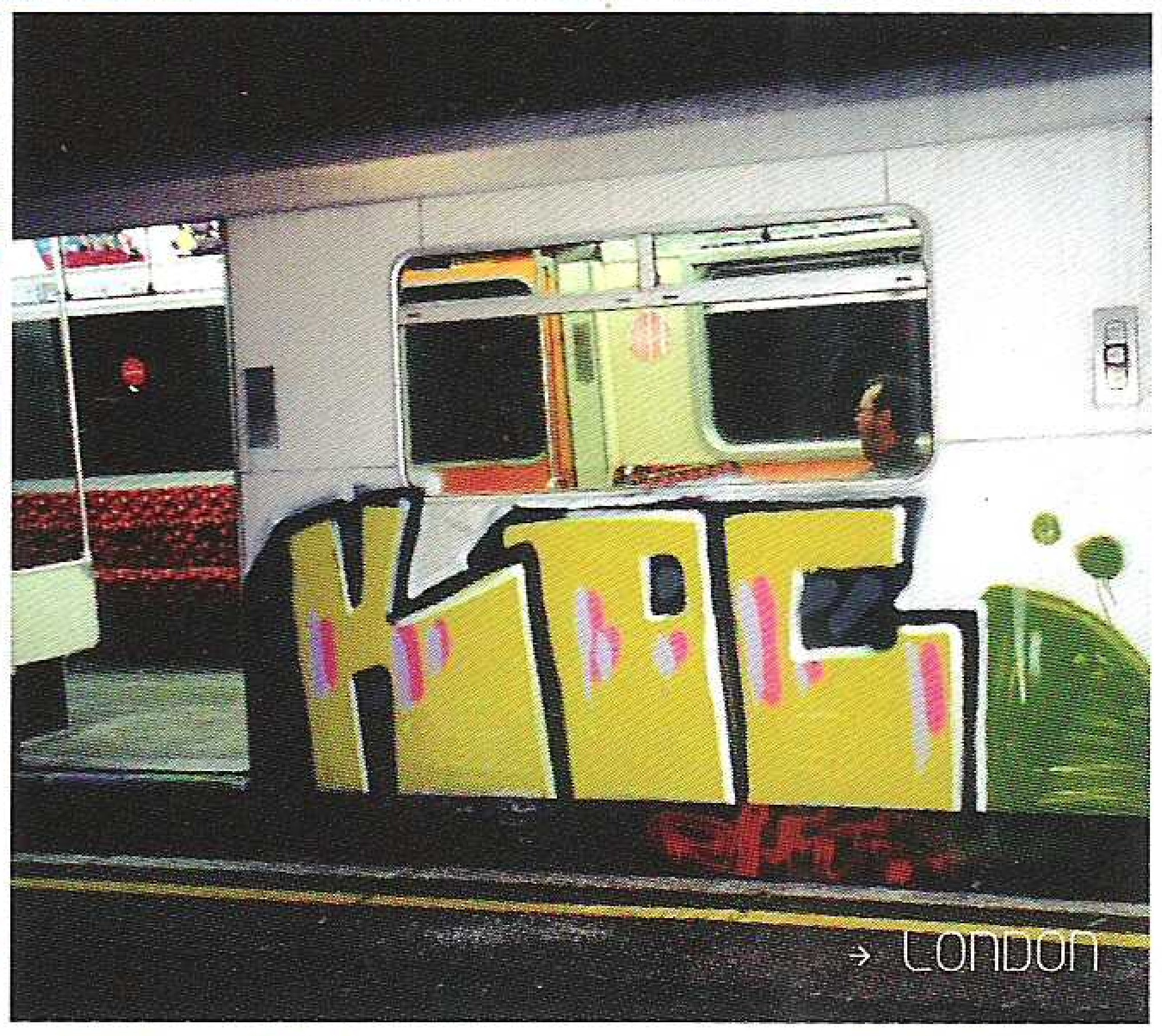
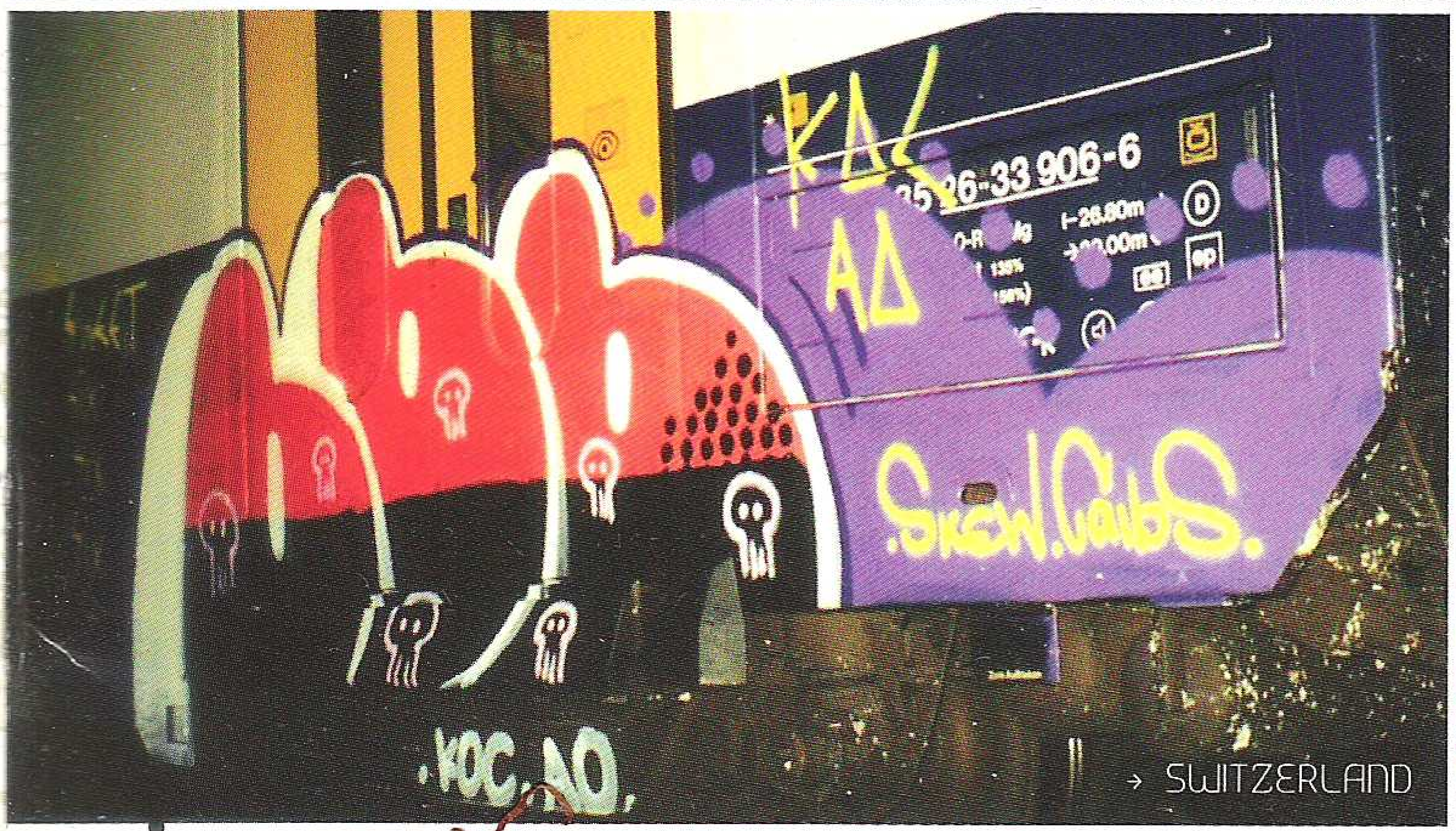

→ LONDON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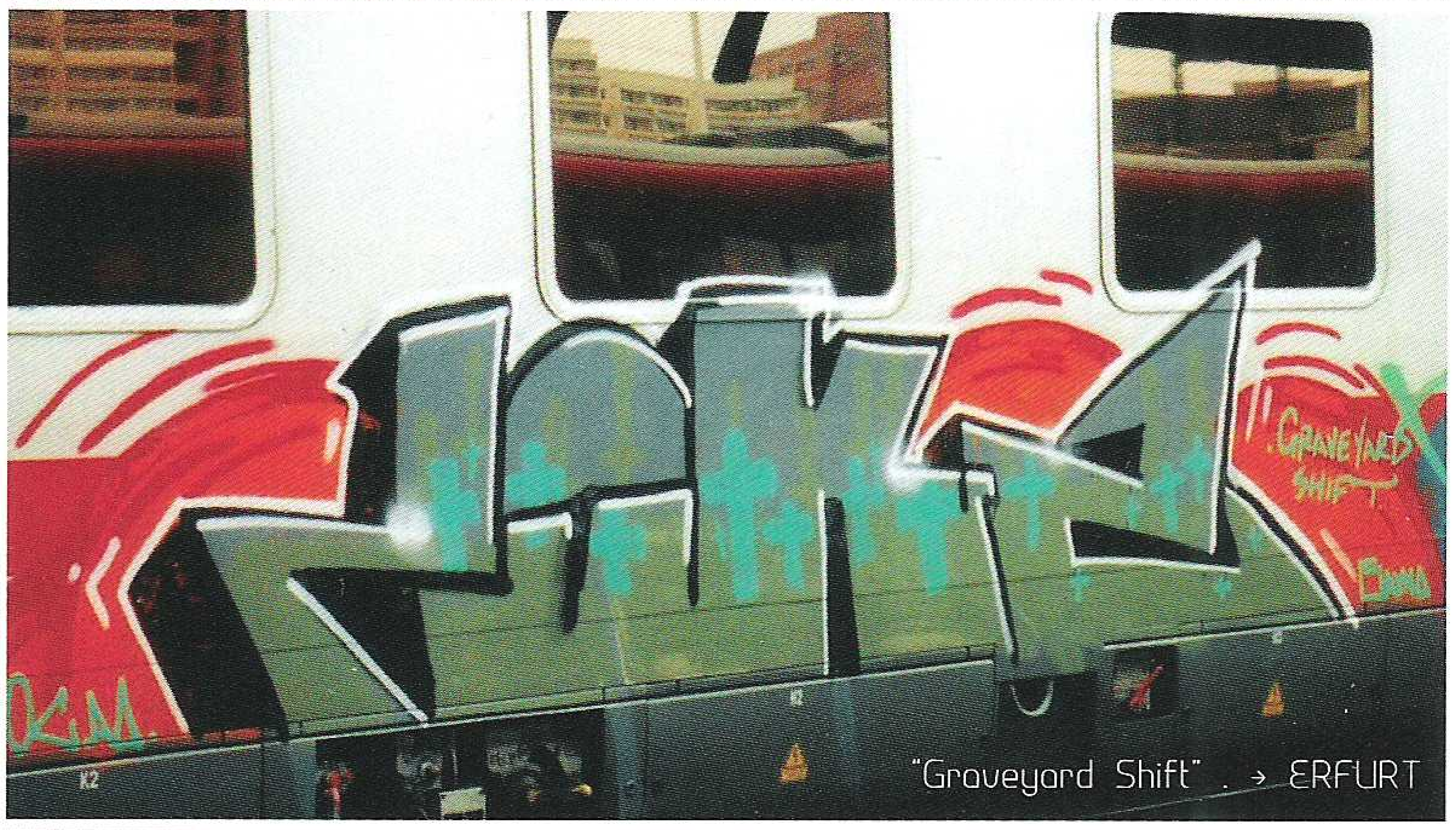
"Graveyard Shift" → ERFURT

→ SWITZERLAND

→ SWITZERLAND

→ SWITZERLAND